



SPRING ARTS

Edgy photography, world-premiere dance works,
film festivals, rockin' for the Roxie Theater,
and more. Our critics preview the season's
most anticipated events **PAGE 25**

CUBA'S DANZA DEL CARIBE PERFORM AT THE CUBACARIBE FESTIVAL
IN APRIL - PHOTO BY JAMAICA ITULE SIMMONS

AIRBNB ISN'T SHARING

Visitor site fails to collect hotel taxes **P12**

BEHIND MUNI SWITCHBACKS

Guess who loses service the most? **P11**

THE DEVIL'S BUSINESS

Film: 'Manson Family' and "Spring Breakers" **P32**

Replacement windows compared to other home improvement projects:

a new roof lasts 20 years



a new deck lasts 20 years



poor-quality vinyl windows



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PROGRAM INFORMATION SESSIONS

CLINICAL PSYCHOLOGY

Wednesday, March 20
5:30PM-7:00PM, PsyD lounge – Fox Plaza

INTEGRATIVE HEALTH STUDIES

Thursday, March 28
6:00PM-7:00PM, room 420

EAST WEST PSYCHOLOGY

Thursday, March 28
5:00PM-6:00PM, room 550

HUMAN SEXUALITY

Thursday, March 28
5:00PM-6:00PM, room 212

INTEGRAL COUNSELING PSYCHOLOGY

Thursday, March 28
6:30PM-7:30PM, room 207

TRANSFORMATIVE LEADERSHIP/ TRANSFORMATIVE STUDIES

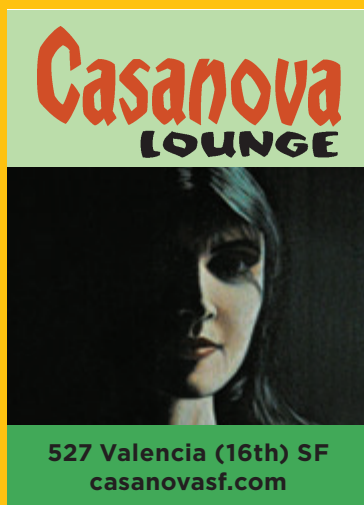
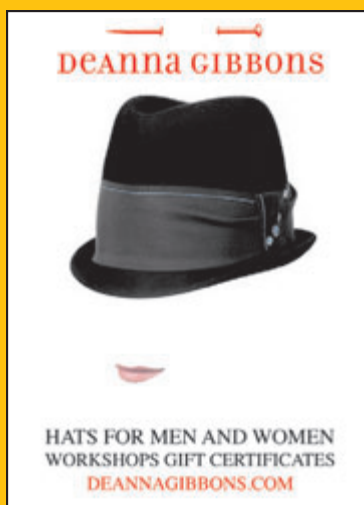
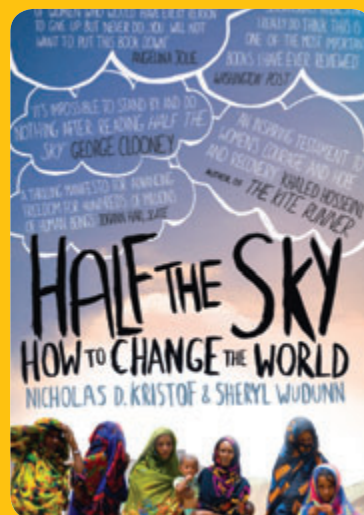
Thursday, March 28
4:00PM-5:00PM, room 422 / online

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EAT DRINK SHOP LIVE MISSION

The Guardian Presents: Women's History Month screening of *Half the Sky*
Join Guardian culture editor Caitlin Donohue for a discussion about San Francisco's role in the global women's movement following an abridged screening of the documentary *Half the Sky*, sponsored by Renaissance Entrepreneurship Center, Artists' Television Access, and the San Francisco Bay Guardian. The film, based on the book of the same name by two-time Pulitzer Prize-winning journalist Nicholas Kristof and Sheryl WuDunn, roams 10 countries employing Gabrielle Union, Eva Mendes, and others to tackle atrocities from sex trafficking to maternal mortality. Arrive at 6:30pm for a cash bar and conscious conversation, and be sure to RSVP at tinyurl.com/halftheskyscreening as space is limited.

Monday, March 25 at 7pm @ ATA, 992 Valencia, SF





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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Does Mayor Ed Lee oppose tax evasion?

Your garbage rates are going up — here's why

NOISE

Live Shots: We captured the Black Lips show at Great American Music Hall

Localized Appreesh catches up with San Francisco indie rock trio Swells before its Hemlock show this week

Haley Zaremba talks with former Girls singer-songwriter Christopher Owens on his new solo album Lysandre

PIXEL VISION

Is Carnival in trouble? The event's producers look for help

But enough about music — we've got the best street style shots from SXSW

Cheryl Eddy interviews celebrated film director Sally Potter

SEX SF

What's it like to be a Planned Parenthood nurse and deal with unhinged protesters? Caitlin Donohue reports

Just the sexiest event calendar out there: Swinger's balls, XXX art openings, more

PAPAL ECONOMICS

The three Catholic priests who joined Michael Krasny on Forum March 14 all praised the new Pope Francis as a humble man who cares deeply about the poor. He also, apparently, remained quiet while a repressive military regime ruled Argentina with a brutal hand, increasing the level of poverty. And he never much liked the "liberation theologians" who fought not only to save the souls of the poor but to empower them to seek a better life here Earth.



POPE FRANCIS

How do you explain that contradiction? Well, the good fathers agreed, the former Cardinal Jorge Mario Bergoglio saw poverty as an "economic issue, not a political issue."

In other words, the poor will always be with us, and nobody should try to change things? Good luck with that, your holiness. | GETTY IMAGES PHOTO BY PETER MACDIARMID

POVERTY AMONG PLENTY

The Associated Press discovered a startling fact this week: As wealth grows in Silicon Valley, so does poverty: "In the midst of a national economic recovery led by Silicon Valley's resurgence, as measured by corporate profits and record stock prices, something strange is going on in the Valley itself. Most people are getting poorer," said Cindy Chavez, executive director of San Jose-based Working Partnerships USA, a nonprofit advocating for affordable housing, higher minimum wages and access to health care. "Strange? Only if you believe in trickle-down economics, widely discredited for decades now. Drive up the price of housing, food, childcare, and transportation while wages at the low end remain stagnant, and you get ... more poverty."



EVICITION NOTICES WERE HANDED OUT AT A SILICON VALLEY TENT CITY THIS MONTH. AP PHOTO BY JEFF CHIU

HATE SPEECH ON MUNI

Pamela Geller, the nutcase who claims that President Obama is the love child of Malcolm X and that he once had an affair with a crack whore, is back in the news in San Francisco. The blogger and bigot who Keith Olberman once called "the worst person in the world" has scrounged up enough money to buy horrible bus ads attacking Islam — and Muni says it has to run them because of the First Amendment.

(That might be legally true — although a decade ago, when the Guardian paid for bus ads making fun of Willie Brown, who happened to be the mayor at the time, the ads mysteriously disappeared from the bus sides. Because the First Amendment didn't apply to attacks on Hizzoner.)



PAMELA GELLER

At any rate, Muni has donated \$5,000 to the Human Rights Commission for a study, which is nice but doesn't undo the damage. Hate speech has direct impacts, and this kind of vicious stuff only leads to more violence. Why not take the profit from Geller's buy and use it to run another series of ads just quoting this human freakshow in her own words? Maybe that will tell her how unwelcome her shit is in San Francisco. | AP PHOTO BY DAVID KARP



SNOOP DOGG, GONE REGGAE

Given his malt liquor endorsements, AOL ads, and clothing for dogs, we can be excused if news of *Reincarnated*, rapper Snoop Dogg, now Snoop Lion's reggae album, doesn't set fire to our creative synapses. Thank Jah Snoop and his wife Shante produced a documentary about the making of the album in Jamaica. Somewhere in those 96 minutes, we started to feel better about things.

Reggae seems a likely transition for one of the world's most famous stoners, and the connection to Jamaica does seem to go deep for Snoop. He describes the downtrodden Tivoli Gardens residents as spiritual kin to his neighbors back in Long Beach. *Reincarnated*, of course, is filled with glamour shots of massive branches of Jamaican weed grown in the hills by the Rastas, the camera staring lovingly as Snoop blazes from a host of homemade smoking accoutrement and blunts.

Still, you get the impression that Snoop is into Jamaica for more than just the marijuana. *Reincarnated* follows him as he makes a pilgrimage to see Bunny Wailer. He visits Tuff Gong Studio, a school for boys from rough homes famed for creating ace reggae musicians, and makes a trip to Bob Marley's original block back in Trench Town.

Snoop allows, at the beginning of the film, that he feels he's taken hip-hop as far as he can: "I know Obama wants me to go to the White House, but what the fuck can I perform?"

COCKTAILS AT 4 — AM

State Senator Mark Leno has a bill that would allow (not require, allow) California cities to go through a complicated, lengthy, three-step process with hearings at every level that might possibly lead to a small number of bars staying open until 4am. Those of us who grew up in civilized parts of the East Coast get the point: In New York, plenty of bars are open late, and always have been, and the Empire State seems to have survived just fine. In Connecticut, where they still act like 18th Century Puritans, all the bars close at 1am, and hordes of people shiftfaced from chugging at the premature last call pour out into the streets and act angry and unpleasant.

Yet this simple, modest bill has already stirred up the enmity of the anti-alcohol crowd. Bruce Lee Livingston, a decent guy who runs Alcohol Justice, told us there are so many people living in the San Francisco neighborhoods where nightclubs operate that the this would never work out: "Between 2 am and 4 am, people are trying to get some rest." Besides, he said, San Francisco "is becoming a daytime town. I think Sunday Streets and taking hikes during the day is more fun than staying out late at night."

Please: This is a big city. If that's the best argument the opponents have, Leno should win this one easily.



MOVING + SHAKING

What are Bay Area progressives, fomenters and rabble-rousers planning for next week and beyond? Now there's a new way to find out.

The Guardian has always included Political Alerts listings in our pages and online. This past week, we launched a new way to spread the word. Subscribe to our new Alerts Twitter feed (@SFBG_alerts) and get up to speed on local community happenings.

For local event organizers, there are now two simple ways to give the Guardian a heads up about your event:

1. Mention @SFBG_alerts when you Tweet about your next rally, workshop, panel talk, meeting, etc.
2. Email your event announcement to alert@sfbg.com.

POLITICAL ALERTS

THURSDAY 21

VIGIL FOR VICTIMS OF DRONE ATTACKS
Ferry Building, SF, 5pm, free. On the eve of the 10th anniversary of the invasion of Iraq, Code Pink will hold a vigil to honor the lives lost in war.

FRIDAY 22

FILM SCREENING: "WE ARE LEGION."
Internet Archive headquarters, 300 Funston Ave., SF. info@archive.org, (415) 561-6767. 6pm, \$5 or 5 books or 0.10 bitcoins. RSVP: ow.ly/iWCmh. Join filmmaker Brian Knappenberger and others for a screening and panel discussion about Anonymous, the network of hacktivists at the center of many a political firestorm. Panelists include attorney and criminal law specialist Thomas J. Nolan, former Wired journalist Ryan Singel, and journalist and blogger Quinn Norton.

INTERNATIONAL WOMEN'S MONTH PERFORMANCE: LAS TRES MARIAS.
La Peña Cultural Center, 3105 Shattuck, Berk. info@lapena.org. 8pm, \$20 in advance, \$25 door. La Peña, in partnership with the Transnational Institute for Grassroots Research and Action (TIGRA), present a trio of female musicians hailing from Mexico, the Navajo Nation and the Philippines. The music explores the intersections between their personal histories and international migrant struggles.

SATURDAY 23

PLANNING MEETING: DIRECT ACTION ON KEYSTONE PIPELINE
San Francisco Federal Building, 90 Seventh St., SF. NextStepAction2013@gmail.com, 350bayarea.org. 1-3:30pm, free. RSVP required. Last month, thousands of environmentalists descended upon San Francisco to protest the Keystone XL pipeline. Now, Bay Area 350.org, Tar Sands Blockade, Idle No More and Rising Tide SF are gearing up for yet another non-violent direct action. Form a group, attend a training session and find out how to plug in.

MONDAY 25

RALLY AND MARCH FOR EQUALITY
Harvey Milk Plaza, Castro & Market streets, SF. march4equality.volunteer@gmail.com, tinyurl.com/march25castro. 6:30 p.m., free. The Supreme Court of the United States is gearing up to hear oral arguments on Prop. 8 and the Defense of Marriage Act (DOMA), and LGBT organizers are planning a rally and march for equality and civil rights. The action will be held in conjunction with similar events throughout the nation.

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Wilbur Storey, statement of the aims of the Chicago Times, 1861

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THE REAL CPMC STORY

BY CALVIN WELCH

OPINION The recently announced terms for the development of California Pacific Medical Center's hospitals at Cathedral Hill and St. Luke's generated front-page and lead stories in the local news media. But nearly without exception, only part of the story was reported. Missing from most accounts of the terms of the new deal, which dramatically changed last year's failed draft development agreement negotiated by Mayor Ed Lee, was the decisive role played by a community/labor coalition, San Franciscans for Healthcare, Housing, Jobs and Justice.

Key details of the agreement have yet to be finalized, and provisions of the terms announced March 5th need to be improved. But the new agreement, in virtually all respects, is an improvement over the old one. And on the same day the terms of the new deal was announced one of the union members of the coalition, the National Union of Healthcare Workers, signed a contact with CPMC that protected union organizing rights, job security at Cathedral Hill and full employer paid health care — issues that had been unresolved over the last few years. Still missing is an agreement between Sutter and its nurses, a critical component of labor peace.

The basic structure of the current terms mirror almost exactly the positions outlined by the SFHHJJ over the last year, including a requirement for labor peace with all unions at CPMC. This was no accident; it was the result of the efforts of the community/labor coalition. When the old deal was stalled at the Board of Supervisors in early 2013 and it was clear that the Mayor's Office had no idea how to proceed, the members of the coalition came up with a framework to get discussions going again. The key ingredient was the involvement of a skilled and knowledgeable mediator, mutually respected by all

parties, and the participation of Sutter Corp. in Sacramento — the real party able to make actual binding corporate commitments, not the subsidiary the mayor had dealt with.

The second step was to agree to a framework of issues that would form the substance of negotiations — and the coalition's own comprehensive set of positions served as that framework.

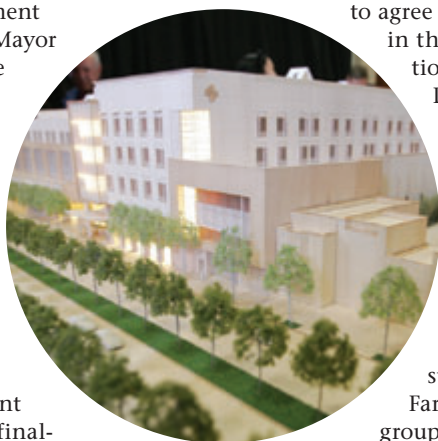
The next step was to get a critical mass of supervisors to agree to participate in the negotiations. Supervisors David Chiu and David Campos agreed to the coalition's framework and the use of a third-party mediator. They added a third supervisor, Mark Farrell, to their group in order to assure buy-in from the full board.

Finally, the mediator had to be found and in that the coalition (and the rest of the city) simply were lucky that Lou Girardo was willing and able to provide his own special skills and credibility.

The SFHHJJ is not the first community/labor coalition in San Francisco history. Such coalitions were present in both the District 1 and District 5 supervisors races last year with mixed success, and in 2008 a community/labor coalition fought for revenue measures, again with mixed success but real unity. A new labor/community coalition has emerged to oppose Scott Wiener's ill-advised weakening of our local California Environmental Policy Act procedures.

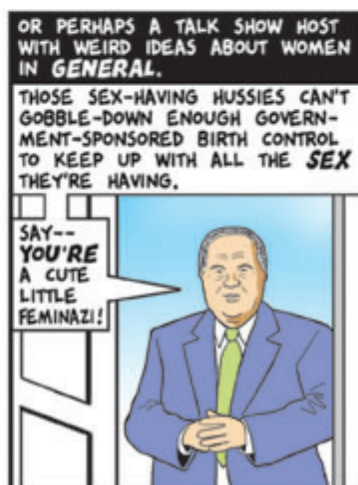
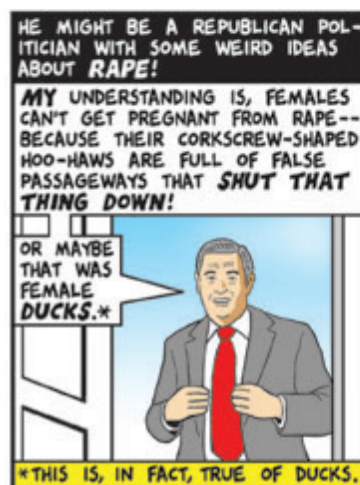
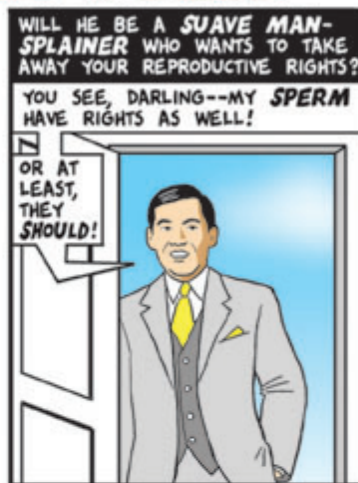
As the Democratic Party transforms itself into ever greater political irrelevancy by becoming the home of moderate Republicanism at all levels of government, community and labor co-operation seems to be growing over an increasing number of issues, showing a level of political vibrancy impossible to ignore. **SFBG**

Calvin Welch is a longtime community organizer in San Francisco and is a member of the SFHHJJ CPMC Negotiating Committee



THIS MODERN WORLD

by TOM TOMORROW



IN SAN FRANCISCO, WE WERE RIGHT

BY TIM REDMOND
tredmond@sfbg.com

EDITORS NOTES Ten years ago, we shut San Francisco down.

When George W. Bush gave the order to launch the invasion of Iraq, so many protesters hit the streets that it was impossible to do business. Market Street was closed. Tens of thousands of people didn't go to work. Some 2,300 people were arrested, held in warehouses at the piers because there was no way to fit them in the county jail.

It was an exhilarating week. It was a statement of how overwhelmingly this city was opposed to Bush's War. It was repeated in smaller versions all over the country.

And it didn't matter. Rep. Nancy Pelosi not only missed the antiwar rallies, she criticized us for costing the city money. A virtually unanimous Congress sides with

Bush. Anyone who disputed the government line was branded as un-American.

And now we know the truth. It's hard to find a single credible person who argues that the Iraq War was a good idea. After nearly \$2 trillion dollars wasted, 4,300 US soldiers dead, and at least 100,000 Iraqi civilians killed, nothing of value has been achieved. The new Iraq is not a reliable US ally in the Middle East. That nation is not stabilized; in fact, it's headed for civil war. There were no weapons of mass destruction.

Even if you want to be a pro-imperialist, US-interests-above-all type, you're still going to be disappointed -- American companies don't control Iraq's oil supply.

Ten years later, Bush is nowhere to be seen. He's hiding out, painting pictures of himself, living comfortably. His kids didn't die in the desert or come home

with PTSD. He's not going to be on the hook for the debt.

And none of the leaders of the pro-war march is apologizing -- or even kinda, sorta admitting that they were terribly wrong. It's hard to find any major news media accounts saying that the protesters -- the ones who shut down San Francisco -- were absolutely right.

Paul Krugman, one of the few mainstream news media voices who recognized the folly of the war from the start, put it this way in his March 18, 2013 column:

"What we should have learned from the Iraq debacle was that you should always be skeptical and that you should never rely on supposed authority."

So let's just take a moment now to reflect -- not only on the horrible human tragedy but the political lessons we have learned and can still learn. **SFBG**

TO OUR READERS The paper looks different this week. We're redesigned the entire book to add new sections and make navigation easier. Art Director Brooke Robertson did an exceptional job with the new look, featuring artwork by Lisa Congdon. Let me know what you think! tredmond@sfbg.com

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“THEY’RE TRYING TO SAY THE GENERAL FUND SHOULD BE SUBSIDIZING THE RACE.” – AVALOS

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3.13-3.19.2013

% THE FBI AND OCCUPY

A federal judge appears reluctant to dismiss a lawsuit by the ACLU and the Bay Guardian seeking access to FBI records showing the agency’s involvement with the Occupy movement.

Judge Susan Illston heard the FBI’s dismissal motion March 15 and indicated that she tended to believe the case had enough merit to go forward. A final ruling is expected within weeks.

As is often the case, the FBI’s legal motions seeking not to disclose records tell an interesting story that sheds light on what some of the secret documents might show.

The filings make it clear that the FBI was not only spying on the Occupy movement but was sharing data with local law-enforcement agencies — and at some point may have classified some part of the Occupy movement as international terrorists.

The Guardian and the ACLU have been fighting for more than a year to get the agency to release its complete files on Occupy. After a March 8, 2012 Freedom of Information Act request yielded only a few pages, and the FBI claimed it had no more documents, the ACLU filed suit.

In a declaration dated March 15, 2013, David M. Hardy, chief of the FBI’s Information Section, confirms that the agency was sharing information on Occupy with other police agencies. He states that “The mention of the FBI sharing intelligence with another agency doesn’t mean that the document becomes an intelligence or planning document. It is simply documenting that information was shared.”

Among the documents that the feds did release is a Nov. 2, 2011 memo discussing the FBI’s contact with the Port of Stockton Police Department to “share intelligence about Occupy protesters



GETTY IMAGES PHOTO BY EZRA SHAW

\$ SPARE CHANGE, LARRY?

Tensions flared over the America’s Cup last week as critics called for billionaire yacht owner Larry Ellison to cover the looming city deficit out of his own deep pockets.

It’s evidently a popular idea:

By press time, a petition asking Ellison to pony up had collected almost 1,400 signatures in five days.

The language in the petition, started by former Sup. Aaron Peskin, cuts straight to the point: “Your net worth is \$43 billion,” it states. “Covering the America’s Cup debt would be equivalent to a person who has \$40,000 donating \$13.95. Is that too much to ask?”

At a hearing March 13, Sup. John Avalos asked why the city’s General Fund was on the hook to help cover costs for the yachting event, despite earlier assurances that the city would be reimbursed for tournament-related expenses.

The prestigious international yacht race will be held on the San Francisco Bay starting in July. A host and venue agreement hashed out between the city and race organizers provided that the America’s Cup Organizing Committee, the tournament’s fundraising arm, would “endeavor” to solicit donations from private donors to reimburse the city for expenses incurred, originally pegged at \$32 million. Total city costs are now estimated to hover around \$22 million, but so far ACOC has sent less than \$7 million in reimbursement, city agency representatives reported at the hearing.

The fundraising committee has mostly come up dry on the rest — and now Avalos is irked because the city agency that negotiated

the deal appears to be “moving the buoys,” as he characterized it, by counting a projected tax revenue boost instead of actual reimbursement dollars as adequate compensation for city spending.

Mike Martin, tasked with leading the city’s involvement in the America’s Cup under the Office of Economic and Workforce Development, showed a slide at the hearing suggesting that ACOC’s “remaining fundraising need” was just \$2.6 million, since a projected \$13 million in increased tax revenues would bring the city to a break-even point. That projection was based on expected increases in sales, payroll and hotel taxes during the yachting event.

The presentation seemed to reframe the premise that the city would be made whole for tournament-related expenditures, as well as reap the benefits of a tax boost, in exchange for agreeing to host the sailing events. Yet Martin called this notion a “mischaracterization” in a phone interview.

“I don’t disagree that there are people who think that this is not what they understood to be the deal,” Martin said, clearly reacting to Avalos. But “this was part of the policy dialogue at all steps of the conversation.”

Reached by phone after the hearing, Avalos did not sound satisfied with the responses he’d heard. “It seems that the commitments that were made to the Board in 2010 ... are not being taken seriously,” he said. “Now that they’re coming up short on fundraising efforts, they’re trying to say the General Fund should be subsidizing the cost

of the race.”

Martin pointed to a report prepared by Budget and Legislative Analyst Harvey Rose in December of 2010, before the contract between the city and race organizers was finalized. The report included a break-even analysis that factored in tax revenues, and Martin stressed that this consideration had been part of the dialogue since the outset.

But that same report also contained a key recommendation: Rose advised the supervisors to amend the proposed agreement to “require that the America’s Cup Organizing Committee pay the City and County of San Francisco \$32 million, or final estimated city costs.”

No such ironclad requirement was ever included; instead, the fine print in the final agreement wound up containing watered-down language: “The Authority and the City acknowledge and agree that they are not relying in any manner on any current or future commitment ... or any statements, representation, or actions of, any ... agent of [ACOC].”

So legally, the city has to pay if the ACOC can’t convince enough wealthy San Franciscans and businesses to underwrite Ellison’s race.

Nick Magel, who works for Causes.com, told us that Peskin’s online petition calling on Ellison to cover the fundraising shortfall was gaining more momentum than most online campaigns taken up via the website. “The campaign is performing well, considering it’s less than a day old,” he said March 15. “The most impressive indicator is that over 95 percent of the signatories are from the Bay Area. Seems the campaign is striking a chord with local residents.”

(Rebecca Bowe)



targeting the Port of Oakland.”

And of course, the fact that the FBI was sharing intelligence means that it was gathering intelligence as well.

By law, the FBI can only investigate when there are federal crimes or federal statutes involved, and the vast majority, if not all, of the Occupy actions

in cities all over the country were local in nature. Occupy was a famously diverse group of community-based organizations that had no national structure or leadership. In the few instances where Occupy protesters were charged with crimes — mostly in cases of civil disobedience or minor vandalism — there were no federal

laws even remotely involved.

So why is the FBI even interested in Occupy? In his declaration, Hardy defends the FBI’s refusal to release some documents by saying that “the FBI’s general investigative authority ... and its general authority to collect records provides the statutory basis for the FBI’s role in provid-

ing services and support to state and local law enforcement agencies in investigating crimes and terrorism related to the enforcement of federal laws. The FBI is also assigned the lead role in investigating terrorism and in the collection of terrorism threat information within the United States.” **(Tim Redmond)**

WHO GETS HIT BY MUNI SWITCHBACKS?

It's mostly low-income and outer neighborhoods

BY REBECCA BOWE
rebecca@sfbg.com

NEWS Muni switchbacks — that annoying practice where trains force all the passengers off well before the end of the line — have been in the news lately, with new Supervisor Katy Tang making switchbacks her first political priority.

But when you zero in on who bears the brunt of these service disruptions, it becomes clear that not all transit passengers are created equal. In fact, Muni data shows that the vast majority of switchbacks were concentrated in just three locations this past January.

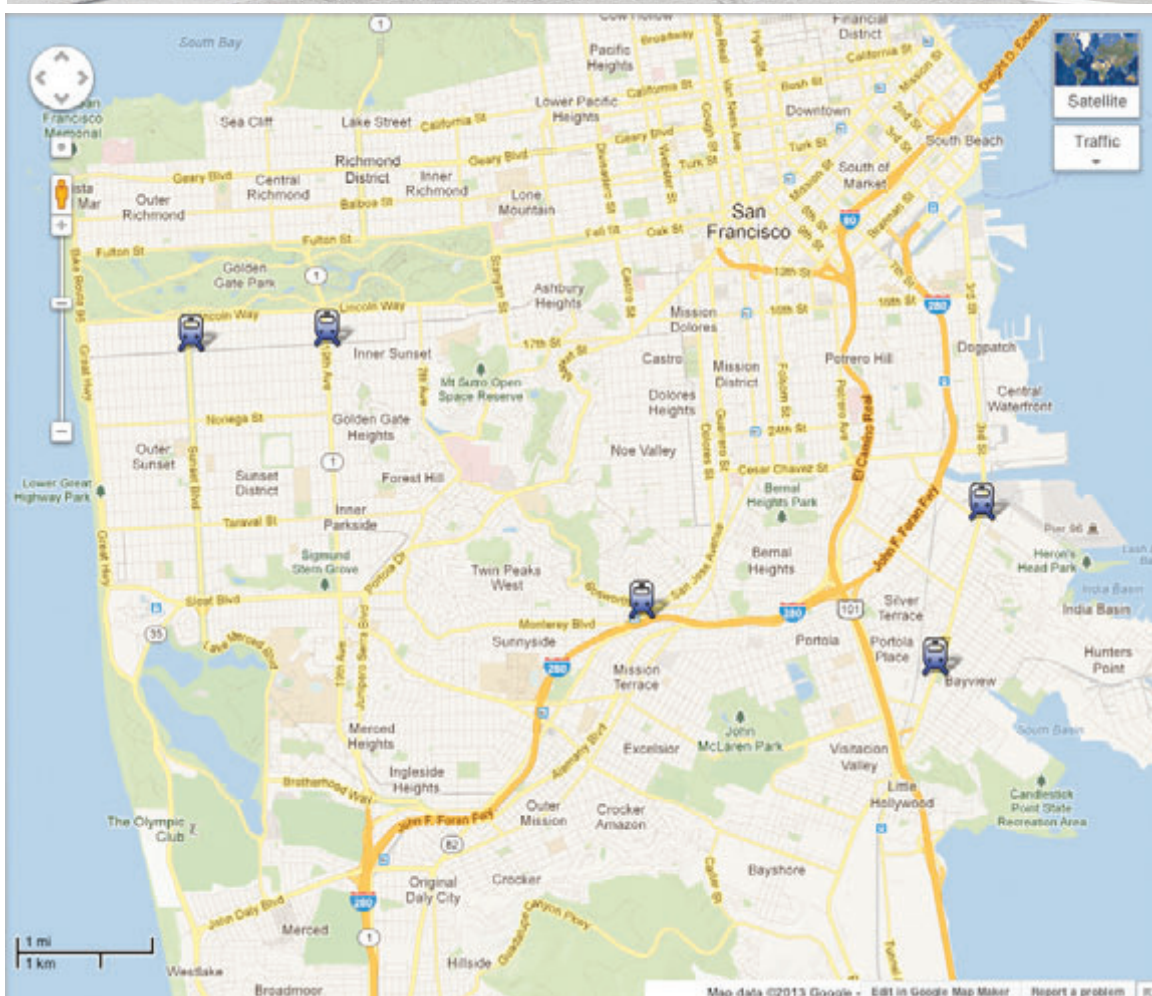
San Francisco Municipal Transportation Agency reports shows that the top three stations hit by switchbacks in January were the T Third stop at Third Street and Carroll Avenue; the N Judah stop at Judah Street and Sunset Boulevard; and the J Church stop at Glen Park Station, in that order. While the January data provides only a snapshot, annual figures show that the T and J lines each averaged around 36 switchbacks per month since February of 2012, while the N averaged 49.

Muni defends the switchbacks, saying that trains sometimes have to be rerouted to fill service gaps elsewhere. But for passengers, it's a huge inconvenience — they're left with little choice but to sit tight until the next train arrives, which in some cases can be as long as 30 minutes.

Switchbacks can happen in foul weather, and at night. They can impact elderly transit riders with few other transportation options. For weary Muni customers headed to the outskirts of the city after a long workday — or trying to get to a job or child-care responsibilities on time — a switchback can be the proverbial last straw.

The SFMTA data was included in a February memo to Sup. Carmen Chu, predecessor to newly minted District 4 Sup. Tang, who did not return Guardian calls seeking comment.

Some view switchbacks as a social justice issue. In the case of riders traveling to the end of the T line in the Bayview, the disruptions disproportionately affect riders who have longer trips to begin with — it takes 40 minutes to get from Van Ness Station to the end of the T line during normal



THIS MAP DISPLAYS THE TOP FIVE LOCATIONS WHERE SWITCHBACKS OCCURRED IN JANUARY 2013.

MAP CREATED BY GOOGLE MAPS; S.F. EXAMINER PHOTO OF N JUDAH BY CINDY CHEW

ers who have longer trips to begin with — it takes 40 minutes to get from Van Ness Station to the end of the T line during normal

weekday hours, compared with 28 minutes to the end of the N line and 26 minutes to the end of the J line. And those traveling to the

city's lower income, southeastern sector are less likely to have alternative means of transportation.

The 39 switchbacks that left

southbound passengers waiting at the T Third Carroll stop, near Armstrong Ave, accounted for almost a third of all switchbacks recorded in January. Since they happen more frequently during off-peak hours, passengers are more likely to be left standing out on the platforms at night, when there are longer gaps between train arrivals.

That's a public-safety issue: Police Department data accessed on San Francisco's Open Data Portal shows multiple car break-ins, a robbery with force, and a meth possession charge all occurring nearby that train stop over the past three months.

According to the SFMTA memo, "Vehicle maintenance issues and automatic train control system issues accounted for most delays in which switchbacks were used to rebalance and restore scheduled service." There were more disruptions on the K/T and N lines, Transit Director John Haley wrote, because they are "longer than the other lines and, as a result, have more opportunity to fall behind schedule." The memo added that upgrades are underway to improve reliability and reduce breakdowns.

"SFMTA needs to prioritize providing reliable transit service to all San Franciscans," Sup. Malia Cohen, who represents the Bayview, told us. "While I understand that systems need to be flexible to adjust to accidents or other issues, the data tells us that there is a pattern of these switchbacks in our outer neighborhoods in District 10 and District 4, disproportionately impacting low income transit riders, seniors and families."

San Francisco's Transit First policy, which appears in the City Charter, states: "The primary objective of the transportation system must be the safe and efficient movement of people and goods." But Muni regularly boots three specific groups of train passengers off the trains, even though they have the farthest to travel. They're left out on the platforms during off-peak hours, sometimes after dark, when there are longer wait times between trains. Does anyone actually believe that's safe and efficient? **SFBG**

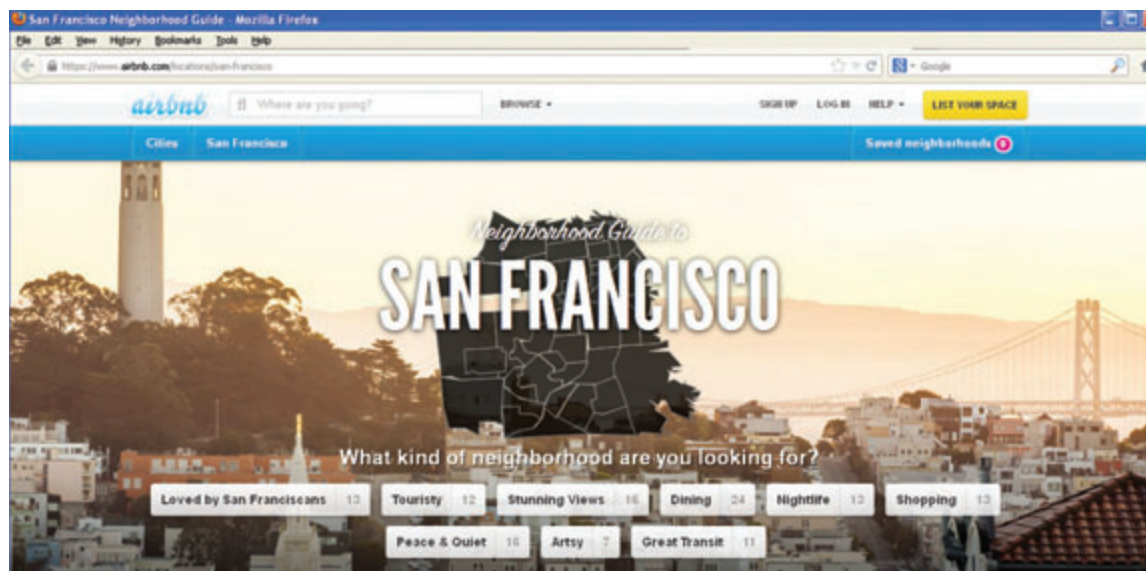
BY STEVEN T. JONES
steve@sfbg.com

NEWS Despite a high-profile ruling last year by the San Francisco Treasurer/Tax Collector's Office that Internet-based "shared housing" companies must pay the city's hotel tax, the high-profile local outfit Airbnb and its hosts aren't routinely charging guests that 14 percent tax.

And while privacy laws prevent the city from revealing any company's specific tax payments, it's possible that San Francisco is getting no hotel tax money from Airbnb at all.

Airbnb allows residents to rent out their apartments to visitors through a web interface. Tax Collector Jose Cisneros concluded in April 2012 that the company and its hosts are acting as hotels, and must pay the city's Transient Occupancy Tax.

But almost a year later, Airbnb's website doesn't include the tax in its booking rates. And local hosts who are partially responsible for paying the tax are being given only vague information about their tax obligations.



AIRBNB ISN'T SHARING

Visitors to San Francisco aren't paying the required hotel tax on "shared housing."

Hotels add the tax to the price of a room. But when you book a room on the Airbnb site, there's no category for local taxes and the 14 percent isn't added to the price.

When I inquired about renting an Airbnb room in San Francisco this week and asked my would-be host about the issue, he said he was unaware of his tax obligation

and referred me to Airbnb's online policies, which are vague at best. One FAQ specifically about tax issues was answered, "We expect all hosts to abide by local laws,

agreements, and other applicable regulations, as outlined in our terms of service," later adding, "We encourage you to work with a legal and/or tax professional in your area to determine how to handle compliance."

For a company that bills itself as an easy way for the average renter to make some spare cash, that doesn't seem to encourage compliance with San Francisco law. Even the civic-minded host who clicks through the "How do I collect taxes for my reservations?" question is given this answer, "You are responsible for managing your tax and other regulatory obligations. If you determine that you need to collect tax for renting in your city, please add the tax amount to the listing price."

We couldn't find a listing anywhere that included the city's 14 percent tax.

In theory, the hosts could be paying that money — but the entire transaction is done through the web, and there's nothing on the site that informs hosts that they need to collect 14 percent. In fact, there's no mention in any of the material about any specific

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city tax.

It's possible that Airbnb is simply covering the 14 percent out of its profits — but the company only collects 6 to 12 percent of the cost of a room as its cut. So by taking on the taxes itself, Airbnb would be losing money on every transaction.

Greg Kato, the policy and legislative director for the Tax Collector's Office, told us he's barred from disclosing information about Airbnb or any individual taxpayer. So the city can't confirm or deny that the money is coming in. He did say that his office takes the issue seriously: "Just because I can't talk to you about individual taxpayers doesn't mean we aren't enforcing the law....We continue to collect taxes, we continue to audit folks and do investigations."

Airbnb could tell us if it's paying, but spokesperson Kimberly Rubey and local consultants to the company have ignored repeated calls and email inquiries from the Guardian about the issue.

Airbnb lobbied aggressively to avoid the tax liability, with the support of Mayor Ed Lee. The

mayor's top campaign fundraiser, venture capitalist Ron Conway, was a big early investor in the company.

Lee, who toured Airbnb's huge new headquarters space at 888 Brannan with CEO Brian Chesky on March 4, had no comment directly on whether the company was paying — or should be paying — its hotel taxes. Spokesman Francis Tsang would only say: "The Mayor supports the emerging sharing economy and efforts to support it within appropriate regulation to ensure public safety. The Mayor also believes that laws and regulations should occasionally be reviewed for continued effectiveness and application in light of changing technologies and economic/cultural trends."

San Francisco and other California cities have been battling Internet-based companies over the collection of hotel taxes for years. San Francisco, Los Angeles, San Diego, Santa Monica, and Anaheim are together suing Expedia, Travelocity, Priceline, and other companies that do hotel reservations over the issue, with LA County Superior Court

Judge Elihu Berle ruling against the cities last month. Appeals are expected in the case.

The issues are different in that case because the hotels are still paying the tax, based on

"WE NEED TO TREAT AIRBNB AND SIMILARLY SITUATED COMPANIES THE SAME AS WE TREAT OUR HOTELS."

SUP. DAVID CHIU

discounted room rates charged after the companies collect their fees. Airbnb, Vacation Rentals By Owner (vrbo.com) and other companies have contested the requirement that they pay any local taxes on their service.

Cisneros told us he made it clear last year through hearings

and a ruling interpreting city tax law that Airbnb must pay the Transient Occupancy Tax: "We work very hard to collect all taxes and to make sure everyone is clear on when taxes apply, which is why we did these hearings."

Board of Supervisors President David Chiu has been in negotiations with Airbnb, similar companies, the Hotel Council of San Francisco, and other interested parties to develop legislation to address the "legal grey area" they occupy, as The Economist magazine put it in a March 9 cover story on "The sharing economy."

As I explored in my own investigation last year ("The problem with the sharing economy," 5/1/12), Airbnb's basic business model often runs afoul of city laws (such as the ban on charging guests more than the tenant pays in rent) and private leases (which routinely prohibit subletting of apartments), as well as raising complicated tax, liability, and land use issues.

In high-cost cities like San Francisco that have complex landlord-tenant dynamics, Airbnb can be a way to skirt local protec-

tions. New York City essentially banned Airbnb rentals in 2010 and last year went after a landlord for using the service, threatening fines of up to \$30,000, according to The Economist.

"The shareable economy has raised many new and complicated public policy issues," Chiu told us. "Crafting legislation on shareable housing spaces has taken longer than expected because of these complications, but we hope to have something in the coming months."

Chiu has staked out a middle ground on the shared housing issue, in the past authoring legislation that challenged the "hotelization" of San Francisco apartments by corporations seeking to get around local tenant protections, expressing hope that his legislation will legalize Airbnb's activities in ways that both its supporters and critics can live with.

Notably, Chiu also differed from Lee on the tax issue when it arose last year. As Chiu told us, "It has always been my perspective that we need to treat Airbnb and similarly situated companies the same as we treat our hotels." SFBG

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GUARDIAN PHOTOS BY CRYSTAL SYKES

HOME FOR BREWS

DIY suds culture thrives at Brewlab

BY CRYSTAL SYKES
culture@sfbg.com

BEER My cab pulled up to an unassuming house on a quiet street in the Mission. An etched sign on the front porch bearing the words "Brewlab San Francisco" was my first greeting to the space. I entered, and after checking me in, a man in a green vintage Adidas tracksuit handed me a customized Mason jar and said, "Enjoy." It was time for a tasting at Brewlab (www.brewlabsf.com).

This wasn't my first time at the quickly growing hackerspace for homebrewers. What brings me back is not the brew found at its invite-only tasting events, but the community that produces those pints. It's a community that is thriving with Brewlab as its hub.

The mission behind Brewlab is very simple: to create a space for home beer makers to gather together, share their creations, and get feedback from each other and beer enthusiasts. Brewlab will soon offer classes, and currently provides equipment-sharing opportunities for aspiring home brewers. It hosts tasting events and competitions where ale makers gain feedback on their work from their community.

"There wasn't an organization supporting homebrewers at the time, so I decided to start one with my friend Emily Ford," Sam Gilbert says via email. As Brewlab's co-founder, he operates the organization with Matt Smith, who joined up when Ford left the group early on in its existence.

"At the time, I was really inspired by what ForageSF was doing for people making food at home, and so [I]

wanted to try to do the same thing for home brewers," Gilbert explains.

In a move that sprang from his interest in cooking, Gilbert started brewing about five years ago while living in Boston. Enticed by the complexities of hops and fermentation, he hasn't looked back since: "There's a lot of biology and chemistry to learn about, as well as equipment to build and maintain." He came to San Francisco to work in the tech industry and started Brewlab soon after, in the spring of 2011.

"I quickly started craving that feeling of community you get from making stuff with like-minded people," he says. "Home-brewing tends to attract people who are really passionate about the craft, but who also like to have fun. Drinking is built right into the hobby, after all."

To say that Gilbert's project has become a presence in the brewing community would be an understatement. Every time I've set foot in the Brewlab headquarters, I've been bowled over by the sense of friendliness and camaraderie — not to mention by the plain ol' good times to be had there. People know my face, they know my name, they remember our last conversations — and I don't even make beer. "There's nothing like being in the middle of a growing community," Gilbert writes, and surely he's in a good position to judge.

"It's been the most thrilling, exhausting, nerve-wracking, inspiring thing I've ever done," he continues. "Brewlab sits at the intersection of what are probably San Francisco's three favorite things: beer, tech, and local craftsmanship. So from a very early stage it felt like we had hit a nerve."

Now in its second year of operation, Brewlab is working on ways to serve the homebrew community. From what I can see, the future is very exciting. At its last tasting event, sensors were placed at the bottom of each taster's glass. They recorded how many times each beer was ordered. iPad stations in Brewlab's garage allowed visitors to submit detailed feedback on the flavor profiles of the various pours.

In addition to its tasting events (which are now invite-only to deal with the unexpectedly high level of demand for these rad happenings) Brewlab is currently collaborating with nearly a dozen brewers to make a Belgian tripel that will age for six months in a wine barrel.

Perhaps most exciting of all, the group will be offering basic classes for people like me: wannabes who observe and admire the homebrewing craft but have no idea how to start making their own beer. The classes will be free to the public. No experience is necessary, and Brewlab's equipment sharing program can help ease you into brewerdom on the cheap.

Throughout my conversations with Gilbert and Smith, it seemed clear that while they're excited about expanding the Brewlab community and continuing to expand its programming, their primary goal is to nurture a small and strong community that stays true to the craft.

"So many awesome people have come through our doors, tasted our beers, and worked hard to support the organization at this point," Gilbert writes. Thanks to Brewlab, it's a good time to be a little guy in the brewing game in San Francisco. **SFBG**



WEDNESDAY 3/20

MR. MARINA COMPETITION

Why would you pay \$50 for an hour of hosted Skyy vodka and Peronis? Why, when it's preceding what may well be the most self-aware (we hope) SF bro moment of the year: the two-year-old Mr. Marina competition. The winner among 10 brah-ly contestants will become VIP at various Marina businesses for 2013 and will be proud that he slapped cancer, as goes the moniker for the Leukemia and Lymphoma Society booster club through which this event's proceeds are donated to fighting disease. Swimwear competition, talent portion, and impromptu question fielded in stereotypically "Marina" outfits will help judges pick a dude-gem. (Caitlin Donohue)

7pm-11pm, \$50

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WEDNESDAY 3/20

CHELSEA LIGHT MOVING

Kim Gordon's new band, Body/Head, was just here for a Noise



pop show, so....let's just get this out of the way: yes, Sonic Youth's Thurston Moore is the guitarist-vocalist-songwriter behind Chelsea Light Moving. And no, Sonic Youth does not have plans to reunite. Chelsea Light Moving is now on its first official tour, in support of its self-titled debut album, which came out March 5 on Matador Records, and has the bloggers buzzing. The post-rock foursome, named for an actual moving company run by Philip Glass and Steve Reich, maintains



SHEN WEI DANCE ARTS: "UNDIVIDED DIVIDED" SEE THURSDAY/21

Moore's jagged guitar work and tendency towards the fuzz, but some tracks hold a quieter calm, and lean more toward pop than Sonic Youth ever did, which is an interesting departure. San Francisco's harmonious post-punk trio Grass Widow opens. (Emily Savage)

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THURSDAY 3/21

"GROWING PAINS: BUSINESS OF CANNABIS"

Where have the federal intervention of past years and the more recent steps forward in legalizing marijuana across the country left us in the fair city of San Francisco? At this talk, hear thoughts from long-haired news contributor to fellow SF Newspaper Company-owned publication SF Examiner, Chris Roberts, and ex-marijuana grower Heather Donahue who yes, also starred in the swervy shots of 1999's *Blair Witch Project*. More relevant for the purpose of this blurb, Donahue wrote a book about her experience in small town NorCal weed country, and coupled with Roberts' knowledge of Bay Area

weed businesses, their thoughts should make interesting discussion. If you've already got a burning question for the duo, send it in advance of the event to growingpains@sfappeal.com. (Donohue)

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list of credentials — including a MacArthur Award and Guggenheim Fellowship — and a spectacular performance, "Undivided Divided," that involves dancers moving in grids of different mediums such as sculpture and paint. (Laura Kerry)

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MURS SEE FRIDAY/22

THURSDAY 3/21

MOHANI

"Chillwave" or "chill-vibe" music. Are those terms en vogue or just plain nauseating? Whatever your opinion, there's no escaping the fact that this Mashi Mashi Presents show will be an evening of elec-



tronic dream-pop, and synth. When Mohani (Oakland's own Donghoon Han) unleashes his own brand of K-Pop meets Joe Meek's version of outer space, the soundscape will in fact leave you mellowed out. (This is his album release show.) Deliciously, atmospheric synth blips will rule this night featuring some truly emerging artists, while a good hook for the sake of song structure will not be forgotten. Keep your ears tuned in between acts as the DJ interweaves some carefully selected tracks to keep things moody. (Andre Torrez)

With Li Xi, THEMAYS, DJ Mashi Mashi

9pm, \$7

Knockout

3223 Mission, SF

(415) 550-6994

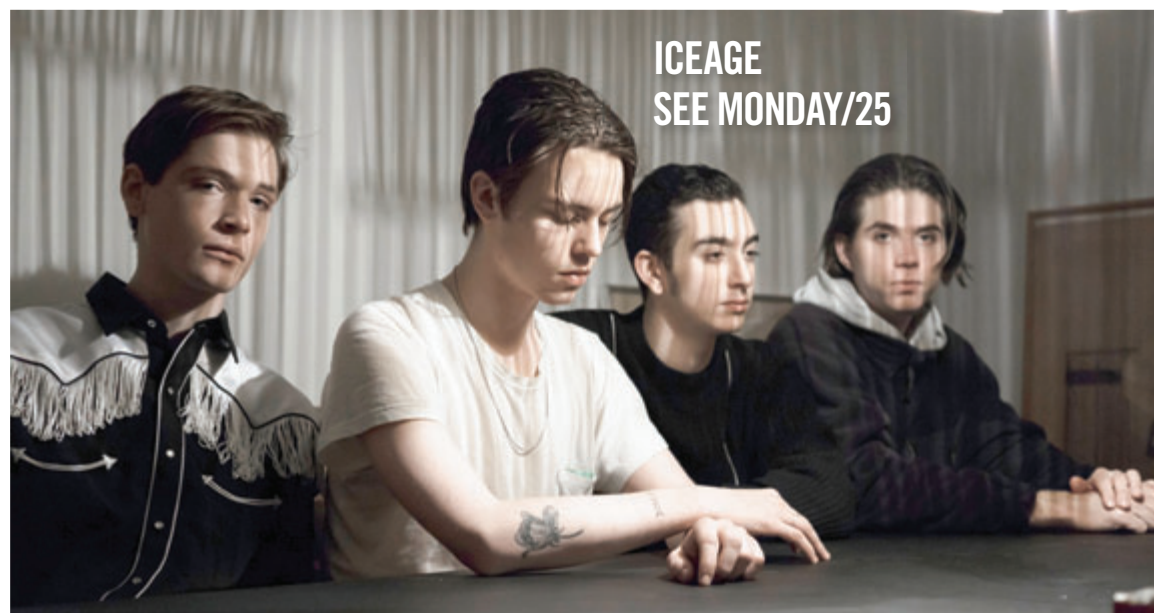
www.theknockoutsf.com

FRIDAY 3/22

MURS

This ubiquitous LA-based rapper has eight solo albums out, one in the mix, and a hand in half a dozen side projects and collectives, often featuring in three or four different albums per year. Whether he's going solo, rapping with Atmosphere's Slug in their duo Felt, or getting indie-licious with Living Legends, Murs' smart and surefooted rhymes stand out. He recently stirred up some controversy in the hip-hop community for featuring a gay kiss in one of his videos to highlight his support of marriage equality, a bold move both atypical of rappers and extremely fitting of

CONTINUES ON PAGE 16 >>



FRIDAY/22

CONT>>

Murs. He seems to have taken his own advice to heart when he raps on “Everything”, “Be original/Be different/Be the one to stand up and shock this system.” (Haley Zaremba)

With Prof, Fashawn, Black Cloud

9pm, \$21

Slim's

333 11th St, SF

(415) 255-0333

www.slimspresents.com

FRIDAY 3/22

DUCKTAILS

Ducktails produces summery rock. The band's third album, *The Flower Lane*, released this past January, could span a lazy day at the beach; the low-key but bright album opener,



“Ivy Covered House,” provides the soundtrack to a short drive with windows down, while the breezy love song, “Letter of Intent,” underscores the last embers of nighttime bonfire. The side project of Real Estate's Matt Mondanile, what started as a solo act has developed into a tight band that performs upbeat pop songs to full audiences. Ducktails brings to these, along with a bit of premature summer, to the Chapel tonight. (Kerry)

With Mark McGuire

9pm, \$15

Chapel

777 Valencia, SF

(415) 551-5157

www.thechapelsf.com

SATURDAY 3/23

THE SPECIALS

Let's begin with pick-it-up, pick-it-up songs “A Message to You, Rudy,” and “Nite Klub,” and upbeat haunter “Ghost Town” — British two-tone legends the Specials released now-classic ska gems early in their career, beginning in '79 with their self-titled debut. The band inched up through the early '80s with followup, *More Specials* and more danceable two-tone tracks like anti-work anthem “Rat Race” and foggy “Stereotype/Stereotypes, Pt. 2.” Over the decades the band has broken up, gotten back together, gained and lost members, experience shiny revival popularity, and remained that of checkerboard legend. See the Specials live now, while you still have the joint strength to skank in the pit. (Savage)

With Little Hurricane, DJ Harry Duncan

Warfield

928 Market, SF

(415) 345-0900

www.thewarfieldtheatre.com

SATURDAY 3/23

CHRISTOPHER OWENS

For most singer-songwriters who break big, life becomes a wild ride. For Christopher Owens, the critical and commercial success of his band Girls was just another event in a lifetime of crazy trips. He's been, among other things, a cult member, a drug addict, a knife salesman, and a punk rocker.

With such experiences, he has enough material for a lifetime of therapeutic songwriting. But Owens only seems to be able to write about one thing — love. While Girls tried their hardest to perfect the indie love song, Owens' new solo album *Lysandre* tries harder. The record itself is one huge love story



about a girl he met while on tour with Girls in France, and the duo's subsequent rise and fall. The music and the lyrics are earnest, simple, and heart-achingly relatable. While the loss of Girls is a blow to the San Francisco music scene, one listen to *Lysandre* certainly eases the pain. (Zaremba)

8pm, \$25

Palace of Fine Arts

3301 Lyon, SF

(415) 567-6642

www.apecconcerts.com

MONDAY 3/25

HALF THE SKY

Nicholas Kristof and Sheryl WuDunn's best-selling book *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* inspired many of its readers to become activists. Its message has been further shared thanks to a four-hour PBS documentary highlighting international women's rights issues, with a little celebrity help from Diane Lane, Meg Ryan, Gabrielle Union, and others. In honor of Women's History Month, the Guardian's own Caitlin Donohue hosts an abridged screening of this important film, followed by what's sure to be a lively discussion about San Francisco's role in advancing women's rights worldwide. (Cheryl Eddy)

7pm, free

Artists' Television Access

992 Valencia, SF

www.atasite.org

MONDAY 3/25

ICEAGE

This band of young ruffians out of Copenhagen has had a whirlwind adolescence. After two albums and international acclaim, the gents in Iceage are still teenagers at 19-years-old. 2011's *New Brigade* and this year's *You're Nothing* add up to one searing hour of punk rock fueled by the sort of unbridled, unfiltered fury that only coming of age can produce. Their particular sound mashes in elements of post-punk, hardcore, and industrial to create a delicious sonic mess. The group recently came under fire after a blogger posted a conspiracy theory-esque article about Iceage's “chic racism.” Though the claims were unfounded and the research woefully incomplete, the allegations just won't disappear. But hey, the rage and confusion stemming from this sort of injustice and abuse of modern forms of communication seems like a recipe for a great follow-up album. (Zaremba)

With Merchandise, Wet Hair, DJ Omar

8pm, \$12

Rickshaw Stop

155 Fell, SF

(415) 861-2011

www.rickshawstop.com

TUESDAY 3/26

CAVEMAN

It's not just that Caveman's music is dreamy, but it also shares qualities with dreams. The band's first album, *CoCo Beware* (2011) simultaneously sounds close and ambiently distant. Caveman's self-titled second album,



released April 2, will build on these effects, which have produced compelling performances and earned the band impressive recognition in the past couple of years. With beautifully pure vocals and beats that are funkier than expected, the band plays folk-pop with a vividness of a daydream or the last images before waking. Get swept up in the momentum of Caveman's reverie at the Independent. (Kerry)

With Pure Bathing Culture

8pm, \$15

Independent

628 Divisadero, SF

(617) 771-1421

www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.




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PEP LOVE & OPIO ARE FIRST LIGHT (HEIRO CREW)
DJ D-SHARP SATURDAY, MARCH 23RD



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FRIDAY,
APRIL 5TH



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Chuckie
FRIDAY, APRIL 12TH



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special guest
JAKE BUGG
SATURDAY, APRIL 13TH



SIGUR RÓS
Oneotrix Point Never
APRIL 16TH



METRIC
SYNTHETICA
MONA
APRIL 18TH



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APECOncerts.com

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 Music Video Release Show
ARANN HARRIS
AND THE FARM BAND

FRIDAY MAR 22 2013 8PM DOORS: \$18 • AA
WAVVES
FIDLAR
CHEETAHS

SATURDAY MAR 23 2013 8:30PM DOORS: \$10 • AA
MILK MUSIC
GUN OUTFIT
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DAVID AND JOANNA
DESERT RELAY FEVER DREAM
DJ MATT B.
DJ T-BAGS (Tyson of Two Gallants)

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BOTTOM OF THE HILL

MUSIC



BY EMILY SAVAGE
emilysavage@sfbg.com

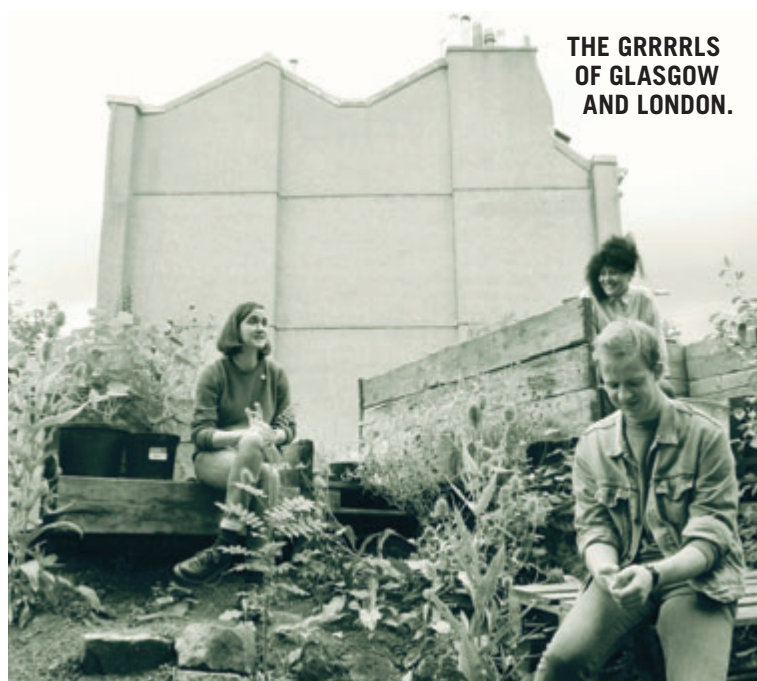
TOFU AND WHISKEY I was in the back of a tour van in a suburban parking lot once, on a warm summer night, with a dictionary splayed open on my lap. It was still hot enough outside that the back doors of the van were swung open out onto the asphalt, and some of the band members stood outside while the rest of us faced them on the back bench. We were all doing Bible drops into the dictionary, squeezing our eyes shut and trying to let our fingers pick random words to be shoved together into a shiny new band name. Whatever we came up with that night, they scrapped it.

Sometimes, the title matters. As much as we like to make-believe it's always, always about the music, first and foremost, in this deeply saturated world of sound, a band can stand out simply with a clever nom de plume. This is not to say a group of musicians can rest on a cool moniker alone — there must be solid skill, passion, bursts of ingenuity, that certain unspecified spark, and aesthetic connected with that gift. They need to know how to play their damn instruments.

This is the case of **Golden Grrrls** (goldengrrrls.tumblr.com), a.k.a., the Glasgow and London based indie-pop group with the world's greatest band name. That wordplay drew me in (and judging from the Twitter comments about it, it excited a lot of other people on social media as well). But it was the songs on their debut, self-titled full-length — which came out Feb. 25/26, 2013 on Slumberland Records (US) and Night School (UK) — that kept us listening. The band will make its first San Francisco appearance this Tues/26 at the Rickshaw Stop, opening for Veronica Falls.

I'm talking to Golden Grrrls guitarist Ruari MacLean between the album release and the Veronica Falls tour as he cooks dinner before heading out to a party on a Friday night. When I ask him about the connotations of including the three Rs à la riot grrrls, he says, surprisingly, "it never really occurred to me that people would think we were a riot grrrl band. I think over here in the UK, it just doesn't seem to flag up much of a reaction, positive or negative, but in the US it's been a different case." I'll say.

"Some people think it's the worst name of all time, some people think it's amazing. It was just a joke name for some music I recorded on my own over the course of a few weeks, when



THE GRRRLS
OF GLASGOW
AND LONDON.

NAME DROPPERS

I was unemployed," says the guitarist, who now works at a school. "I didn't expect to play any shows, never mind have lots of people read about it on the Internet. I'd definitely have chosen something better if I'd thought things would pan out like this."

The trio, made up of MacLean, drummer Eilidh Rodgers, and guitarist Rachel Aggs — all in their mid-20s, all three of whom provide vocals — breaks out with pop hooks and harmonies, but there's a scrappy DIY charm, and an underlying punk energy. It began with seven-inches and splits, put out on UK labels like Night School; this full-length debut is the first Slumberland Records release.

And the band is neatly nestled in the Slumberland roster, with threads back to standout bands on the label such as Black Tambourine and Sea Lions (with whom the group toured and put out a split seven-inch), along with the shifting tempos of late '80s/early '90s acts like Throwing Muses, the dream pop early K Records roster, and fellow Glasgow natives, the Vaselines. In the past, Golden Grrrls have also been quoted as being influenced by classic American indie music (see above) as well as Australian and New Zealand underground music, like "a lot of Flying Nun/Kiwi pop stuff."

As I mentioned to MacLean during our chat from his London flat, the best part about their releases so far is the initial confusion of not being able to immediately identify inspirations. The first three tracks

on the new album, "New Pop," "Past Tense," and "Paul Simon," all follow disparate patterns, and they expand and contract as the album deepens, like a mixtape of just one band.

"That's cool that there's comparisons to lots of different bands, though," MacLean tells me. "We all listen to lots of different types of music; it's not like we just listen to indie pop and are then like 'right, lets start an indie pop band!' I think you'd just make really boring music if that was your attitude."

"The number of awful indie bands in the UK that still, in this day and age, sound like Oasis is testament to that."

While the trio was recording the debut record, MacLean says he was listening a lot to the reissue of David Kilgour's *Here Comes the Cars* (Flying Nun), Arthur Russell's band, the Necessaries, the Feelies, and early REM. It's possible he was also listening to Slumberland labelmates, **Veronica Falls** (www.veronicafalls.com), who again, are headlining that Rickshaw show.

The two groups know each other well. They've played a smattering of shows together, and a few members of each band worked at a bar-cafe-venue in Glasgow called Mono. (There's a record shop in there too, called Monorail, where Golden Grrrl's Rodgers still works.)

Veronica Falls, often described as "goth pop," also recently released a new record, *Waiting for Something to Happen* — the follow up to 2011's

emotional rollercoaster self-titled debut. That first record, which opened with deliciously moody "Found Love In A Graveyard" was a melancholy pop masterpiece.

Recently, the four piece — lead by vocalist-guitarist Roxanne Clifford — has caught some heat for straightaway repeating its winning formula, to which I say, so? If it works, and it makes me feel something deep, something uneasy and fidgety and romantic, why fight it?

In a more positive review, *Waiting for Something to Happen* was described as "the work of an undead '60s girl group," which stood out to me as the ideal combination, like if the Angels' '63 song "My Boyfriend's Back" had instead been about a zombie lover in a leather jacket, revving up his motorcycle (as with the schlocky '90s film of the same name, which I had completely forgotten about until this idea popped up).

MOIRA SCAR

Like your deepest, darkest fears and nightmares bubbling to the surface, encased in industrial noise and bleeding from the ears, grave-wave Bay Area act Moira Scar has released a new record, *Scarred for Life*, on SF label Resipiscent Records. Like Babyland meets the Locust meets some operatic singers of the post-apocalypse, Moira Scar will celebrate the release of said record at Cafe Du Nord's monthly **Dark Room** night, a "queer and straight-friendly dance party" geared toward dark electro, industrial, punk, and goth bands. With Lady Bear and Her Dark Dolls, DJ Necromos, Le Perv, Omar Perez. Sat/23, 9:30pm, \$7. Cafe Du Nord, 2170 Market, SF. www.cafedunord.com.

#BOTH

Aimee Mann has been showing up in weird places lately, right? As a pitch-perfect version of herself as a house-cleaner on *Portlandia*, in that so-called Postal Service lost audition tape. Mann and her fellow musician Ted Leo are both known for idiosyncratic takes on storytelling (she of the quiet, folkier persuasion, he of verbose punk), and have forged a friendship on the road as solo artists. Recently, the pair announced a joint project, new band #BOTH, and for the duo's first visit to SF, it naturally is playing Bottom of the Hill (otherwise known as BOTH). Even better, our own **John Vanderslice** — who recently released Kickstarter-funded new LP, *Dagger Beach* — opens. It's like the brainy songwriter Olympics up in here.

Tue/26, 9pm, \$20. Bottom of the Hill, 1233 17th St., www.bottomofthehill.com. **SFBG**

MUSIC LISTINGS

LANDMINE MARATHON PLAYS
DNA LOUNGE THU/21.



Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 20

ROCK/BLUES/HIP-HOP

Chelsea Light Moving, Grass Widow Great American Music Hall. 8pm, \$21.
H is 4 Hector, Elephant Listening Project, Anju's Pale Blue Eyes, Gordon Welch Red Devil Lounge. 7pm, \$14.
Lee Huff vs Greg Zema Johnny Foley's Dueling Pianos. 9pm, free.
Ivan and Alyosha, Lemolo, Branches Brick and Mortar Music Hall. 9pm, \$9-\$12.
Koruscant Weekend, Y Axes, Curious Quail Bottom of the Hill. 9pm, \$8.
Mindless Things, John Moremens Floatation Device, Tomorrow Men, DJ Sid Presley Elbo Room. 9pm, \$5.
Dawn Richard Yoshi's SF. 8pm, \$24.
Terry Savastano Johnny Foley's. 9pm, free.
Trapped Under Ice, Soul Search, Caged Animal Three Parkside. 8pm, \$10.
Yi, G. Green Hemlock Tavern. 8:30pm, \$7.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Transcription of Organ Music, Michael Beach, Michael Tapscott Rite Spot Cafe. 9pm.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncollins.com. 7pm. With DJ Mark Divita.
Soul Train Revival with Ziek McCarter Boom Boom Room. 8pm, \$5.

THURSDAY 21

ROCK/BLUES/HIP-HOP

Aggrolites, Struts, Pinstripes Three Parkside. 9pm, \$17.
Books on Fate, Dandelion War Cafe, In Letter Form, Upstairs Downstairs Cafe Du Nord. 8:30pm, \$8.
Gunshy Johnny Foley's. 9pm, free.
Freddie Jackson Yoshi's SF. 8pm, \$35; 10pm, \$25.
Theo Katzman, Joey Dosik, Caleb Hawley Brick and Mortar Music Hall. 9pm, \$12-\$15.
Landmine Marathon, At Our Heels, Apocryphon,

Man Among Wolves DNA Lounge. 9pm, \$10.
Lonesome Locomotive, Twin Engine Boom Boom Room. 8pm, \$5.
Midnite Independent. 9pm, \$27.
Rin Tin Tiger, Emily Bonn and the Vivants, Denim Wedding, Dull Richards Hotel Utah. 9pm, \$8.
Lia Rose, Arann Harris and the Farm Band Bottom of the Hill. 9:30pm, \$12.
Rudimental, Charlotte Church, Kidnap Kid, pop-scene DJs Rickshaw Stop. 9pm, \$15-\$17.
Swells, Torns ACLs, Sunrunners Hemlock Tavern. 8:30pm, \$6.
Greg Zema vs Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

De Akokan feat. Pavel Urkiza and Ricardo Pons SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-\$40. John Santos Presents.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Midnight Flyte Rite Spot Cafe. 9pm.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

"Accordion Babes Revue" El Rio. 9pm, \$7.
Craig Ventresco Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. DJs-hosts Pleasurmaker and Senor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Pezzner, Gabriel I, Quinn Jerome Vessel, 85 Campton Place, SF; www.vesselfs.com. 10pm, \$10.
Ritual Temple. 10pm-3am, \$5. Two rooms of dub-step, glitch, and trap music.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 22

ROCK/BLUES/HIP-HOP

Hoodie Allen Regency Ballroom. 8pm, \$24.
Aloha Screwdriver Knockout. 10pm, \$7.
Body and Soul Johnny Foley's. 9pm, free.
Django Django Public Works. 9pm, \$20.
Ducktails Chapel, 777 Valencia, SF; www.thechapel-sf.com. 9pm, \$12-\$15.
Finish Ticket, holychild, Ghost and the City, Nikolaus Bartunek Rickshaw Stop. 8pm, \$10.
Frail, Night Club, Happy Fangs DNA Lounge. 9pm, \$12.
Hotel Eden Milk Bar. 8pm, \$10.
Freddie Jackson Yoshi's SF. 8pm, \$35; 10pm, \$25.
Jesus and the Rabbits Boom Boom Room. 8pm, \$10.
Lianne La Havas, Jamie N Commons Great American Music Hall. 9pm, \$21.
Life Stinks, Sex Church, Shark Hemlock Tavern. 9:30pm, \$6.
Moonfox, Cusses, Tzigane Society, Cheers Elephant Three Parkside. 9pm, \$8.
Murs, Prof, Fashawn, Black Cloud Slim's. 9pm, \$21.
Pimps of Joytime, Vokab Kompany Independent. 9pm, \$22.
Ponies, Kelly McFarling, Gareth Asher Cafe Du Nord. 8:30pm, \$12.
Kermit Ruffins and the BBQ Swingers, Billy Iuso and the Restless Natives Brick and Mortar Music Hall. 9pm, \$15-\$20.
Jeff V., Lee Huff, Greg Zema Johnny Foley's

CONTINUES ON PAGE 20 >>

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MUSIC LISTINGS

CONT>>

Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Michael McIntosh Rite Spot Cafe. 9pm.
Connie Sheu Unitarian Universalist Society of San Francisco Chapel, 1187 Franklin, SF; (415) 776-4580. 7:30pm, \$10-\$15.
Emy Tseng Red Poppy Art House. 7:30pm.
Papa Vazquez "Pirates and Troubadours" SFJazz Center, 201 Franklin, SF; www.sfjazz.org.

7:30pm, \$25-\$50. John Santos Presents.

FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-\$10. Gypsy punk, belly dance, and more.
La Clave Cigar Bar and Grill, 850 Montgomery, SF; www.cigarbarandgrill.com. 10pm, \$10.

DANCE CLUBS

Ghostly International Showcase 1015 Folsom, SF; www.1015folsom.com. 10pm, \$20. With secret headliner, Com Truise, Shigeto, Dauwd, Heathered Pearls.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Odyssey Public Works. 9:30pm, \$10. With Eli Escobar, Guy Ruben, Robin Simmons.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
120 Minutes Elbo Room. 10pm, \$10-\$15. With Blue Sky Black Death, Deniro Farrar, Child Actor,

DJs S4NtA_MU3rTE, Chauncey CC.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Twitch DNA Lounge. 10pm, \$5-\$8. With Lebanon Hanover, Jewels of the Nile, DJs Justin, Omar, Rachel Aiello.
Oliver Twizt, SteelE vs Whitock, Tech Minds Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

SATURDAY 23

ROCK/BLUES/HIP-HOP

Nigel Bennett Sub-Mission. 8pm, \$5-\$7.
Benjamin Brown Shine Lounge, 1337 Mission, SF; www.shinesf.com. 8pm, \$8.
Peter Case, Deep Ellum Chapel, 777 Valencia, SF;

www.thechapelsf.com. 9pm, \$18-\$20.
Matt Costa, Carly Ritter Slim's. 9pm, \$16.
Deer Tracks, Magic Wands, RXCCXXNS Thee Parkside. 9pm, \$8.
Dengue Fever, Jhameel, DJ Vinroc Rickshaw Stop. 9pm, \$25-\$35.
Elektrik Sunset, Copper Tones Thee Parkside. 4pm, free.
Equipto, Michael Marshall, Z-Man, Lroneous, Otavo Dubb Elbo Room. 10pm, \$15.
Lee Huff, Greg Zema, Jeff V. Johnny Foley's Dueling Pianos. 9pm, free.
Jinx Jones Riptide. 9pm, free.
Loose Interpretations, Hookslide Amnesia. 6pm.
Andrew McMahon, Barcelona Great American Music Hall. 8pm, \$28.50-\$30.
Makeunder, Glass Gavel, Freigher El Rio. 9pm.
Milk Music, Gun Outfit, Neon Piss Bottom of the Hill. 9:30pm, \$10.
Moira Scar, Lady Bear and Her Dark Dolls, DJ Necromos, Le Perv, Omar Perez Cafe Du Nord.

9:30pm, \$7.
Pimps of Joytime, Vokab Kompany Independent. 9pm, \$22.
Kermit Ruffins and the BBQ Swingers, Billy Iuso and the Restless Natives Brick and Mortar Music Hall. 9pm, \$15-\$20.
Specials, Little Hurricane Warfield. 8pm, \$37-\$47.
Will Sprott, La Luz, Anna Hillburg Hemlock Tavern. 9:30pm, \$8.
Steel Panther, Hillbilly Herald Regency Ballroom. 9pm, \$25.
Tall Shadows Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Afro-Cuban Jazz Project with Jimmy Brantry Yoshi's SF. 8pm, \$30; 10pm, \$25.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Mario Flores Latin Ensemble Cigar Bar and Grill, 850 Montgomery, SF; www.cigarbarandgrill.com. 10pm, \$10.
Ramshackle Romeos Rite Spot Cafe. 9pm.
John Santos' "Filosofia Caribena" SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$65.
Ryan Gregory Tallman, Waxy Tombs, Black Spirituals, IN/S Lab, 2948 16th St., SF; www.thelab.org. 9pm, \$6-\$10.

FOLK/WORLD/COUNTRY

Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascave.net. 4-6pm, free.

DANCE CLUBS

Bootie SF: Request Night DNA Lounge. 9pm, \$10-\$15. Mashups with A Plus D, Dada, Smash-Up Derby.
David Garcia, Justin Milla Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Opel 11 Year Anniversary Mighty. 10pm, \$20. With Felguk, Syd Gris, Melyss, Kimba, and more.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.
Re: Edit Underground SF, 424 Haight; www.undergroundsf.com. 10pm. With James Demon, Larry

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SUN 3/24

ALEXZ JOHNSON CHARLENE KAY JAY STOLAR, MISTY BOYCE

MON 3/25

COOL GHOULS MEAT MARKET, BUFFALO TOOTH, LOCOMOTIVES

THUR 3/28

KINGDOM CRUMBS DJ HARRISON, JAVI SANTIAGO, TAMARA DAVIDSON

FRI 3/29

THE SESHEN LE VICE, KARYN PAIGE

SAT 3/30

WAX IDOLS THE MALLARD, CHASMS, DJ NAKO (SHUTTER/POPCENE)

WED 4/03

KOPECKY FAMILY BAND THE EASTERN SEA

THUR 4/04

ESBEN AND THE WITCH HELIOTROPES

FRI 4/05 & SAT 4/06

FAREWELL TOUR - LAST SHOWS IN SF PAPA GROWS FUNK

WED 4/10

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THU 3/21

KERMIT RUFFINS AND THE BBQ SWINGERS BILLY IUSO AND RESTLESS NATIVES. THE WILL MAGID TRIO

FRI 3/22

HAR MAR SUPERSTAR THE VIRGINS COLORS

SAT 3/23

THE PEOPLE OAKLAND

TUES 3/26

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THU 3/28

ZION I & THE GROUCH & ELIGH DJ FRESH

MON 4/01

BOMBA ESTEREO

THUR 4/04

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TUES 4/16 & WED 4/17

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FRI 4/19

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THU MAR 21

8:30PM \$6

SUNRUNNERS The Torn ACL's, Swell

FRI MAR 22

9:30PM \$6

LIFE STINKS Sex Church (Vancouver), Shark

SAT MAR 23

9:30PM \$8

WILL SPROTT (Mumlers) La Luz (Shana from The Curious Mystery), Anna Hillburg (from Dreamdate)

SUN MAR 24

6PM \$6

REPTIEL Cassowary, The Heroic Trio

MON MAR 25

7PM \$5

PORCHLIGHT OPEN DOOR

TUE MAR 26

8:30PM, \$8

ACID BABY JESUS (Greece), Hellshovel (ex-Demon's Claws), Primitive Hearts

WED MAR 27

8:30PM \$6

HEAD-BOGGLE Forest Friends, Take Up Serpents

THU MAR 28

8:30PM \$8

BLASTED CANYONS Useless Eaters (Nashville), Nightmare Boyzzzz

FRI MAR 29

9:30PM \$7

Subliminal SF presents: HIGHTOWER Walken, Rock Bottom

SAT MAR 30

9PM \$7

FUTURE SPACE AND TIME Couches, Pony Village (Portland), Mosshead

SUN MAR 31

6PM \$7

DATE PALMS (Thrill Jockey) Danny Grady, Chuck Johnson

UPCOMING: 'Lectric Was House, Halcyonaire, Billy Cramer and Share the Land, The Bears, TV Mike and the Scarecrows, Cum Stain, Pine, Fat History Month (Boston), Michael Beach, Hurry Up Shotgun, Bismarck, Philistines, Cock ESP (Minneapolis), Thee Bringdownzzz

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MUSIC LISTINGS

Gonnello Jr., Loryn, and Zenith.
Temptation Cat Club. 9:30pm. \$5-\$8. Indie, elec-
tro, new wave video dance party.

SUNDAY 24

ROCK/BLUES/HIP-HOP

Nigel Bennett Red Devil Lounge. 9pm, \$10.
Dirty Hand Family Band, Vans, Angel and the
Badman Bottom of the Hill. 7:30pm, \$10.
Hans Eberbach Castagnola's, 286 Jefferson, SF;
www.castagnolas.com. 2pm, free.
"Japan Nite 2013" Independent. 8pm, \$15. With
Pirates Canoe, Jake Stone Garage, JOSY, and more.
Alexz Johnson, Charlene Kay, Jay Stolar, Misty
Boyce Brick and Mortar Music Hall. 7pm, \$15-\$35.
Low Cut Connie Cafe Du Nord. 8pm, \$10.
"Markscheider Kunst 20 Year Anniversary"
Rickshaw Stop. 7:30pm, \$40-\$50.
Mutilation Rites, Inter Arma, Embers, Wild Hunt
DNA Lounge. 8:30pm, \$10.
Nile, Insanity Slim's. 8pm, \$21.
Reptiel, Cassowary, Heroic Trio Hemlock Tavern.
6:30pm, \$6.
Terry Savastano Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Bone Cootes, Barneys Rite Spot Cafe. 9pm.
Citizens Jazz Red Poppy Art House. 7pm, \$8-\$10.
Gypsy Allstars feat. Gipsy King Family Yoshi's
SF. 7pm, \$25; 9pm, \$20.
"Switchboard Music Festival" Brava Theater,
2718 24th St., SF; www.switchboardmusic.com.
2-10pm, \$20. With Zofo, Subharmonic, Rob Reich
Quintet, and more.
Uncommon Time SFJazz Center, 201 Franklin, SF;
www.sfjazz.org. 7:30pm, \$25-\$50. John Santos
Presents.

FOLK/WORLD/COUNTRY

Heel Draggers Amnesia. 8pm, \$5-\$10.
Twang Sunday Thee Parkside. 4pm, free. With Tin
Roof Sundae.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep,
DJ Theory.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.
com. 3pm, \$2.

MONDAY 25

ROCK/BLUES/HIP-HOP

Cool Ghouls, Meat Market, Buffalo Tooth,

Locomotives Brick and Mortar Music Hall. 8pm, \$6.
Damir Johnny Foley's. 9pm, free.
James Finch Jr., Night Drives, David and Joanna
Bottom of the Hill. 8:30pm, \$10-\$20. SF Bike
Coalition benefit in the memory of Rob Koziura.
French Montana, Chinx Drugz Regency Ballroom.
8pm, \$27.
Iceage, Merchandise, Wet Hair, DJ Omar
Rickshaw Stop. 8pm, \$12.
Laura Meyer Osteria, 3277 Sacramento, SF; www.
osteriasf.com. 8pm, free.
Today is the Day, Black Tusk, Ken Mode, Fight
Amp Elbo Room. 7pm, \$15.

JAZZ/NEW MUSIC

Mike Burns Rite Spot Cafe. 9pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF;

www.thebeautybar.com. 10pm, free. Hip-hop and
other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. Gothic,
industrial, and synthpop with Joe Radio, Decay, and
Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo
Gigante, Gordo Cabeza, and Chris Phlek playing all
Motoown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF;
www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul,
reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415)
852-0092. 10pm, free. Conscious jazz and hip-hop
with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 26

ROCK/BLUES/HIP-HOP

"#BOTH (Aimee Mann and Ted Leo), John

Vanderslice Bottom of the Hill. 9pm, \$20.
Caveman, Pure Bathing Culture Independent.
8pm, \$15.
Clutch, Orange Goblin, Lionize, Scorpion Child
Regency Ballroom. 7:30pm, \$24.
Crashdiet, Crucified Barbara, Snakeskyn
Whiskey DNA Lounge. 8pm, \$13.
Gravy's Drop, Acid Baby Jesus, Hellshovel,
Primitive Hearts Hemlock Tavern. 8pm, \$8.
Hopi Astronaut Riptide. 9:30pm, free.
Off With Their Heads, Roll the Tanks, Sydney
Ducks, Hear the Sirens Thee Parkside. 8pm, \$10.
Papa Bear and the Easy Love, Quiles and Cloud,
Mama D and the Dirty Suns Amnesia. 9:30pm,
\$5-\$7.
Schematic, Treehouse Cafe Du Nord. 7:30pm,
\$10-\$12.
Shannon and the Clams, Paint Fumes, Las
Ardillas, Lose Vigilantes Knockout. 9:30pm, \$8.
Stan Erhart Band Johnny Foley's. 9pm, free.
Veronica Falls, Brilliant Colors, Golden Grrris

Rickshaw Stop. 8pm, \$12-\$14.

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417
Stockton, SF; www.mystichotel.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Boca do Rio Yoshi's SF. 8pm.
Toshio Hirano Rite Spot Cafe. 9pm.

DANCE CLUBS

Scraps! DJ Night Chapel, 777 Valencia, SF; www.
thechapelsf.com. 8:30pm, free.
Stylus John Collins Lounge, 138 Minna, SF; www.
johncolins.com. 9pm. Hip-hop, dancehall, and Bay
slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th
St,SF; www.thedoubledutch.com. 10pm. Hip-hop
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FRI 3/29 NATURAL CHILD/ KING DUDE
SAT 3/30 SWEATER FUNK
SUN 3/31 DUB MISSION: DJ SEP

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• Rin Tin Tiger
• Emily Bonn and the Vivants
• Denim Wedding

FRIDAY 03/22
9PM • \$8 ADV & DOOR
• Otis Heat
• The Fontaine Classic
• Animal Super Species

SATURDAY 03/23
9PM • \$8 ADV & \$10 DOOR
• Miracles of
Modern Science
• Caldecott

SUNDAY 03/24
8PM • \$7 ADV & DOOR
• Davidson Hart
Kingsbery
• MerryGold
• The Strangelights

MONDAY 03/25
8PM • \$FREE
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Brendan Getzell

TUESDAY 03/26
8PM • \$7 ADV & DOOR
• Future Us
• beITRON
• Daniel Durrett

WEDNESDAY 03/27
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• No Small Children
• The Dirty Turnips
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THURSDAY 03/28
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• The Great Work

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4.26 SHUGGIE OTIS
5.03 ALICE RUSSELL
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MATHEMATICAL CERTAINTY

A triumphant collaboration highlights ODC's 42nd season

BY RITA FELCIANO
arts@sfbg.com

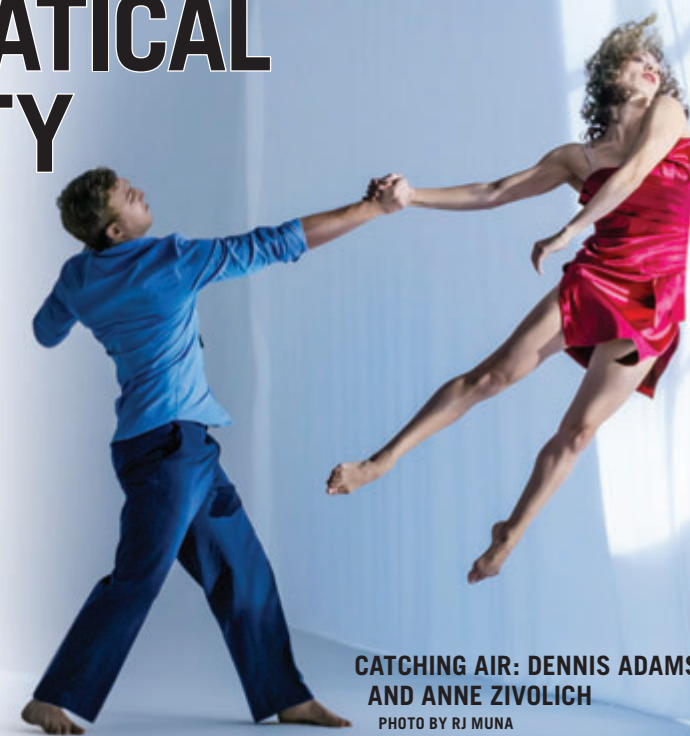
DANCE ODC/Dance started its 42nd season with a party-happy gala and two contrasting but complementary works: Brenda Way's new *Lifesaving Maneuvers* and KT Nelson's redressed and finessed 2012 *Transit: Next Stop*. Two days later, the season's major premiere, *Triangulating Euclid*, co-choreographed by Way, Nelson, and Kate Weare, opened an intriguing perspective on what gifted women can do when they put their heads and hearts together. Of course, women working together is not exactly a fresh idea at ODC — it's at the core of what this troupe set out to do four decades ago.

Though the dark *Lifesaving* has its moments of humor, Way's look at wild excesses and paralyzing paranoia, both as social and personal phenomena, is a tough watch. The piece develops in front of Alexander Nichols' semi-transparent curtain that closes off some ominous, hinted-at life beyond our vision.

While the sheer clarity and force of its choreographic vision pulls you in, Way's unsparing look on coping strategies is chilling. Chaotic explosions could distill into social dance sequences where a partner, nonetheless, could be dropped like a rock. Yayoi Kambara looked caught in a tornado from which there seemed to be no exit, while Anne Zivolich darted around like a hunted rabbit.

Way grounds the choreography in an intense, often frantic energy that implodes mid-air. She balances discontinuity with unity processions, starting with battlefield imagery of dancers carrying off fallen comrades, women being pushed into the wings like brooms and vacuously waving men and women that might have stepped out of a Pina Bausch piece.

Still, Way doesn't want us to feel too gloomy. You can't help but smile when dancers choke and need Heimlich maneuvers as "Mad



CATCHING AIR: DENNIS ADAMS AND ANNE ZIVOLICH

About the Boy" plays. In a silent movie melodrama, Natasha Adorlee Johnson throws herself at Corey Brady's suave villain; he coolly assesses his victim and flips her off.

The piece ends with Justin Andrews cradling a desperately flailing Vanessa Thiessen. He tries to comfort her; she can't respond. Curtain.

Whatever the process that the three collaborators engaged in for *Triangulating*, it worked. At first the piece looks like an illustration of basic plane geometry, but it quickly blossoms into an exuberant celebration of the way dancers inscribe themselves into space. From the moment a dancer's leg smudges the carefully drawn line on the floor, you realize that poetry supersedes science.

The half-hour piece sails through its accumulations and dissolutions of staggered and overlapping encounters with surety and an increasing sense of freedom. The piece grows and finishes with Yayoi Kambara as the single dancer who draws the others onto the stage. Line formations give way to duets — still at the core of how and why we dance. Wonderfully, the cantilevered lifts, upside-down holds, and kicking feet feel thoroughly at home in Schubert's music. The partnering between Corey Brady and Maggie Stack, contentious and passionate in the way he throws and whips her around, stands out.

Finally, Anne Zivolich sniffs, tiptoes, and encircles an indifferent

Jeremy Smith; she breaks into one of her by-now-legendary whiplashing explosions when he takes off with someone else. One by one her colleagues march in and try to stomp her to the ground. The scene was both hilarious and spoke to truth: surely there is more to this dancer than being a female hurricane —something she appears as in just about every choreography that ODC produces.

The simple costumes (by Way and Lisa Claybaugh) of black shorts and bras for the women, and then supplemented by diaphanous white blouses, couldn't be better. The score's trajectory from synthesizer to Schubert to grand-style minimalism did its job as well.

Nelson's *Transit: Next Stop* has acquired a spectacular set of animations which contextualize her urban dwellers' attempts to manage their relationships. Yet Barry Steele's design is so big that it draws undue attention to itself. It works best during a night scene in which life becomes a dream. But I am not sure whether adding a filmic sense of passing and changing habitats brings that much to this funny-yet-tender perspective on what it means to be a contemporary city dweller. **SFBG**

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ASTRONAUTS, ETC.
GINGER AND THE GHOST
WEDNESDAY, MAR 27

SISTER SPARROW & THE DIRTY BIRDS
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SATURDAY, MAR 30

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FRI 4.0
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TEN: THOMAS PRIDGEN (MARS VOLTA)
ERIC MCFADDEN (PFUNK)
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BY ROBERT AVILA
arts@sfbg.com

THEATER An average of 22 veterans a day committed suicide in the United States in 2010, according to a report last year by the U.S. Department of Veteran Affairs. Chris Kyle, however, was not likely to be one of them. The former Navy SEAL and author of a best-selling memoir had returned from military deployment in Iraq with a bounding enthusiasm for succeeding in civilian life, not least by helping other veterans with war-related trauma. Last month, on a shooting range in North Texas, a fellow vet apparently suffering from PTSD shot and killed Kyle, by then renowned as the U.S. military's all-time deadliest sniper.

Irony like this defies fiction. But then that's something George F. Walker understands. When the acclaimed Canadian playwright levels his pen at his primary target—he cruelly exploitative class system we inhabit back here on the “civilized” and oblivious home front—the result is dark and powerful comedy. A case in point is *Dead Metaphor*, his new play about a well-intentioned former army sniper facing a dismal job market and family pressures back home who goes to work for a right-wing candidate of the Michele Bachmann stripe. The world premiere comes to the Bay Area courtesy of an admirable production by American Conservatory Theater under the astute direction of Irene Lewis. As very serious as it is very funny, *Dead Metaphor* rings

TRIGGERS

George F. Walker's caustic comedy 'Dead Metaphor' brings it all back home

like the report from a not-so-distant battlefield.

Five months back from military duty, and despite hearing nothing good about the government's job placement services, Dean Trusk (a winningly cheerful, subtly shaded George Hampe) finally puts himself before the local job counselor (a dryly comical, increasingly disconcerted Anthony Fusco). After all, Dean has to consider his pregnant ex-wife (a smart, scrappy Rebekah Brockman) now that he's defied expectations by coming back home alive and she's accordingly re-marrying him. He also has an increasingly erratic and absent-minded father (a charmingly earthy, alarmingly volcanic Tom Bloom) coming unhinged by an as yet undiagnosed disease, and his brave but reeling mother (a heartbreakingly genuine Sharon Lockwood) who is faced with the prospect of having to soon place him in an expensive managed care facility.

The job counselor is unsettled by Dean's ingenious high-

lighting of his “high-level kills” on the battlefield as testament to his employable “efficiency” but, finally disarmed by the young man's honorable sincerity, gets him a position as a coffee-fetching assistant to his politician-

wife—a coldly calculating true believer of the now-mainstream Far Right (played with just the right mixture of acumen, conviction and parodic excess by an excellent René Augesen).

The job exposes a rather blasé Dean to some campaign shenanigans his wife quickly deciphers as illicit, leading to a crisis for the couple as his moral compass swings first away from such dirty work and then back toward a desperate deal that might save his family from destitution.

Cast on a rotating set that moves an assortment of indoor and outdoor furnishing into and out of focus (against scenic designer Christopher Barreca's semi-circular panorama of cloud-flecked

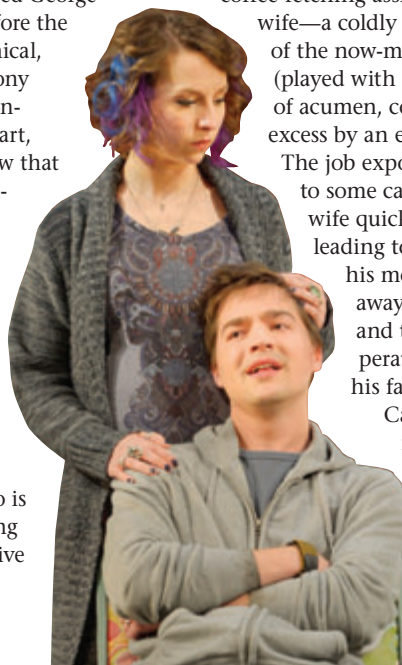
sky), the story is a merry-go-round of insiders and outsiders, wheeling and dealing, war and peace, loyalty and opportunity, and truth and appearances. Act one in particular carries real force in the shrewd balance it strikes between razor-sharp comic dialogue and all-too-believable situations. This force attenuates somewhat in act two's increasingly far-fetched details and strident humor. Nevertheless, the story remains anchored to a clear-sighted purpose, manifested in an unnerving and thought-provoking ending. Moreover, every scene along the way is engaging and often a sheer delight, propelled by fine acting, consistently hilarious and caustic dialogue, unexpected pangs of heartache, and a devilishly intriguing plot.

There seems to be a new raft of war-related dramas on stages lately (Word for Word's *You Know When the Men Are Gone* being among the more recent, as ACT itself gets ready to bring in the internationally acclaimed Scottish production, *Black Watch*), but few use humor so powerfully to indict the hypocrisy and self-destruction of a society committed to permanent war. When tragedy repeats itself this long, suggests *Dead Metaphor*, it can only be played as farce. **SFBG**

DEAD METAPHOR

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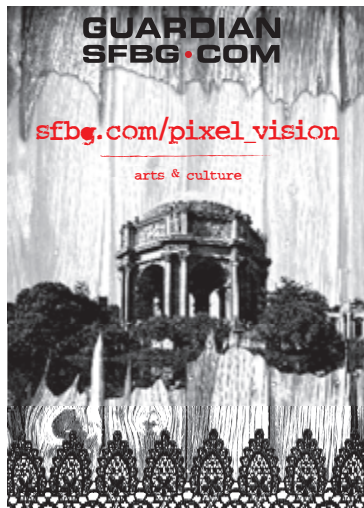
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STAGE LISTINGS



MICHAEL SALLY AND MATT WEIMER STAR IN *THE LISBON TRAVIATA* AT NEW CONSERVATORY THEATRE CENTER. PHOTO BY LOIS TEMA PHOTOGRAPHY

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

BAY AREA

The Coast of Utopia: Voyage & Shipwreck Ashby Stage, 1901 Ashby, Berk; www.shotgun-players.org. \$20-35. *Shipwreck* previews Fri/22-Sat/23 and March 29, 8pm; March 27-28, 7pm; Sun/24, 5pm. Opens March 30, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through May 5. *Voyage* previews March 27, 7pm. Opens April 3, 3pm. Runs April 13, 20, 27, and May 4, 3pm. Shotgun Players perform the first two parts of Tom Stoppard's revolutionary trilogy.

ONGOING

Assistance NOHspace, 2840 Mariposa, SF; www.opentabproductions.com. \$20. Thu-Sat, 8pm; Sun, 6pm. Through March 30. A crew of desperate office drones whose lives basically revolve around the abuse dished out by their unseen employer, Daniel Weisinger (who may or may not resemble playwright Leslye Headland's old boss, Harvey Weinstein), hold down their airless fort, fielding calls at 11 p.m. and shirking responsibility whenever possible. Though Headland doesn't do much to make her emotionally and professionally stunted characters palatable, the capable cast and director Ben Euphrat do manage to wring something resembling humanity out of them. Nothing about *Assistance* is likely to change your view of the business world, but if you've yet to experience the frenetic fun of an OpenTab Productions show, it's a perfect primer to the madness behind their method. (Gluckstern)

The Chairs Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$20-45. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun/24, 2 and 7pm. Through March 31. Cutting Ball Theater performs Rob Melrose's new Eugene Ionesco translation.

Dead Metaphor ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Wed/20-Sat/23, 8pm (also Sat/23, 2pm); Sun/24, 2 and 7pm. American Conservatory Theater performs George F. Walker's dark comedy about postwar living.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

The Great Big Also Z Space, 450 Florida, SF; www.zspace.org. \$15-30. Thu/21-Sat/23, 8pm; Sun/24, 5pm. Mugwumpin performs a world premiere about creating a new world.

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through March 30. Shelton Theater presents Yasmina Reza's Tony-winning comedy about upper-middle-class parents clashing over an act of playground violence between their children.

Inevitable SF Playhouse, 533 Sutter, SF; www.sfplayhouse.org. \$20. Thu/21-Sat/23, 8pm. SF Playhouse's "Sandbox Series," enabling new and established playwrights to stage new works, kicks off its third season with Jordan Puckett's drama

about a woman trying to make sense of her life. **Just One More Game** Exit Theatre, 156 Eddy, SF; www.tripleshotproductions.org. \$25. Thu-Sat, 8pm. Through March 30. In local playwright Dan Wilson's *Just One More Game* our programmer protagonist is Kent (Christopher DeJong) whose mission is to find love, and his co-player is Marjorie (Linda-Ruth Cardozo), who wields her own geek credentials like a Mortal Kombat wrath hammer. Where Wilson's comedy excels is in the witty gamer banter that defines much of their attraction and commonality, and a series of meticulous video game animations (also Wilson's) lend colorful counterpoint to the action on the stage. But both the comedy and pace flag by the time the first NPCs (non-player characters) enter the room. If the quest for love is a game, as the title suggests, it's one that could use a little more back-end development, and a much greater degree of playfulness. (Gluckstern)

A Lady and a Woman Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-30. Wed/20-Sat/23, 8pm; Sun/24, 3pm. Life wasn't easy in the South of the 1890s, particularly for single black women, but in Shirlene Holmes' *A Lady and a Woman* the focus is emphatically on rising above circumstance. When itinerant hog-cutter Biddie Higgins (Dawn L. Troupe) swaggers into the village inn run by Miss Flora Devine (Velina Brown) and demands a room, sparks fly almost instantaneously, as the two pragmatic and independent women become drawn to the strength they see in the other. Both Brown and Troupe embody their multi-dimensional characters with grace and backbone, never striking a false note as their tender courtship unfolds. (Gluckstern)

The Lisbon Traviata New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25. Wed/20-Sat/23, 8pm; Sun/24, 2pm. New Conservatory Theatre Center performs Terrence McNally's play, a mix of comedy and tragedy, about the relationship between two opera fanatics.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri/22, 8pm. Kurt Bodden's San Francisco Best of Fringe-winning show takes a satirical look at motivational speakers.

The Voice: One Man's Journey Into Sex Addiction and Recovery Stage Werx Theater, 446 Valencia, SF; thevoice.brownpapertickets.com. \$10-18. Fri-Sat, 8pm. Through April 6. Ticket sales for David Kleinberg's autobiographical solo show benefit 12-step sex addiction recovery programs and other non-profits.

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 5pm. Through March 30. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. *Note: review from an earlier run of the same production.* (Avila) **SFBG**

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SPRING ARTS It's true that San Francisco doesn't really have *seasons*, per se. We don't have a snow thaw, or a sudden riot of cherry blossoms, or even a perceptible change in the weather to mark calendar shifts. So grab that lightweight jacket you've been wearing since October, and use our selective guide to what music shows to see (dude ... Sparks is coming!), gallery and museum shows to hit up, films to catch, and can't-miss theater and dance performances — including, yep, a fresh take on *The Rite of Spring*.

MUSIC: SOUL, SPARKS, AND SEVENTIES LEGENDS

"Soul Clap and Dance-Off (March 30, Rickshaw Stop, SF) After a freak accident in late 2011 (a car plowed into his hotel room), revered New York Night Train DJ Jonathan Toubin is back with his feverish '60s soul freak out party. The winner of the dance-off gets 100 bones, the guest selector is DJ Primo, and full disclosure, I'm one of the contest judges this time around. www.rickshawstop.com

"Rock See! A Benefit Concert for the Roxie Theater" (April 5, Verdi Club, SF) Support the Roxie by taking in a fundraiser show that's bursting with local talent, including live sets by John Dwyer's garage rock superstars Thee Oh Sees, Sonny and the Sunsets, Future Twin, and Assateague, along with video projections by Barry Jenkins, Jim Granato, and more. www.roxie.com

Sparks (April 9-10, The Chapel, SF) Influential new wave-glam pop duo Sparks hits SF the weekend before Coachella for two intimate concerts, pulling experimental cuts from its 20-plus back catalog of music insider-worshipped albums. www.thechapelsf.com

"CubaCaribe Festival" (April 12-14, Dance Mission Theater, SF; April 19, Yerba Buena Center for the Arts, SF; April 26-28, Laney College Theater, Oakland) The ninth CubaCaribe Festival offers music and dance performances, lectures, and master classes all based in rich Caribbean traditions. Check out Afro-Cuban modern dance company Teatro de la Danza del Caribe's first US appearance, Brazilian inspired music and dance company Sambaxé, a lecture by popular local percussionist John Santos, and plenty more. www.cubacaribe.org

Lou Reed (April 14, Warfield, SF) Legendary Velvet Underground songwriter and pioneering solo artist in his own right, Lou "Walk on the Wild Side" Reed pays SF a visit, with memories of his contentious collaboration with Metallica on the *Lulu* (2011) album (thankfully) fading into



SPRING INTO ARTS



Guardian writers select the season's most-anticipated performances, exhibits, film events, and more

the past. www.thewarfieldtheatre.com
Savages (April 18, Independent, SF) When all-female British post-punk group Savages hit the East Coast last year for the annual CMJ conference, the word spread quickly to the West: this blistering quartet is one to watch. All these anxious months later, this headlining show will be Savages' first SF appearance. www.theindependentsf.com

Big Boi (May 16, Mezzanine, SF) After a disastrous non-set at Outside Lands a few years back (DJ technical issues), rapper-producer Big Boi, a.k.a. one-half of Outkast, returned triumphantly in 2012 with an explosive, quick-tongued performance. Now's your chance to catch him in a far smaller space in 2013. www.mezzaninesf.com

Fleetwood Mac (May 22, HP Pavilion, San Jose) It's been 35 years since the release of *Rumours*. Sure, you can go your own way, but never forget how you got there: after years of touring as solo artists, that classic Fleetwood Mac dynamic (everyone but Christine McVie) is back together, or at least, on tour this spring. **(Emily Savage)**

VISUAL ART: MUSEUMS

"Lebbeus Woods, Architect" and

"Garry Winogrand" (Both through June 2 at the San Francisco Museum of Modern Art) Both are getting lots of attention. Postmodern architect Woods, who just passed away, gets the full retrospective treatment; documentary-style photographer Winograd hasn't had a retrospective in a couple decades. www.sfmoma.org

"Revisiting the South: Richard Misrach's Cancer Alley" (March 27-June 16 at the Cantor Arts Center at Stanford University) Misrach is known for his pristine photographs of blasted and abused environments. The juxtaposition is usually pretty jarring, and I'm a big fan. museum.stanford.edu

"Richard Diebenkorn" (June 22-Sept. 29 at the de Young Museum) New show focusing on abstract paintings from his Berkeley period. deyoung.famsf.org **(Matt Fisher)**

VISUAL ART: GALLERIES

"Teo González: Recent Paintings" (Through April 20 at Brian Gross) González makes intricate, fastidious paintings, which isn't such a novelty anymore, except that his match process with subject matter better than most. The show at Brian Gross promises to feature González's night sky paintings, applying his signature miniscule brushwork to themes of

transcendence and chaos. www.briangrossfineart.com

"Evan Nesbit: Light Farming/ Heavy Gardening" (March 23-April 26 at Ever Gold) I'm recommending this one based on the overall strength of Ever Gold's program, which I think it one of the most adventurous in the city — and the fact that Nesbit as an alum of the Yale painting program, which is almost certainly the best in the country. His paintings incorporate real-world woven knits (reminiscent of seat covers, crocheted things, those puffy drawer linings) as the substrate for abstract paintings that manage to combine grid painting, color field painting, and a soft kind of blunt expressionism. www.evergoldgallery.com

"John Millei: Recent Paintings" (March 28-May 11 at George Lawson) Millei is one of Los Angeles' most virtuosic abstract painters; he usually composes heroic-scaled paintings and projects. His most recent body of work shown at LA's ACE was from a decade-long project of 200-plus small paintings based on Giotto and Giorgio Morandi. When Millei does historical references, it's not in the appropriative way that many do, copying motifs and moody lighting effects — it's in methodically and

microscopically breaking down both image and process to reestablish both the image's dynamic and the role of the artist. For George Lawson, he's making new works for the tiny Tenderloin space. For my money, Millei is one of the most romantic of living abstractionists. www.georgelawsongallery.com **(Fisher)**

DANCE: PREMIERES WITH MUSIC, PREMIERES WITH PLANTS

Mago (April 12-14, CounterPULSE) Dohee Lee is that rare creature steeped by inclination and training in a traditional culture — but who is also a completely contemporary artist. She is a singer, a dancer, and a Korean-style Taiko drummer. But she also knows how to weave these abilities into storytelling and ritualized theatrical creations. For *Mago*, her exploration of the Korean goddess associated with the creation and care of the earth, she adds animation and custom-made instruments to her skills box; it's a work that integrates her theatrical practice with ritual and Korean shamanism. www.counterpulse.org

Failure of the Sign is the Sign (May 3-5, ODC Theater) The sixth season of Hope Mohr Dance continues what Mohr does so very well: presenting her own very smart choreography but also, through her Bridge Project, bringing in colleagues whose work she admires. This year, it's Alpert Awards winner Susan Rethorst with the West Coast premiere of her intricate and much-praised *Behold Bold Sam Dog*. Mohr's own new work, *Failure of the Sign is the Sign*, is an installation around the connection between acquiring language and a sense of self. www.odcdance.org

"Ojai North 2013" (June 12-15, Hertz Hall, UC Berkeley) The world premiere of Mark Morris' *Rite of Spring* just might be the season's hottest ticket. In many ways it's an outrageous idea to rework one of the most famous 20th century scores for piano, bass, drums. But that's exactly what the three jazz musicians of the Bad Plus did. Never mind that 100 years ago at its world premiere, Stravinsky had an orchestra of 110 musicians — not including strings — at his disposal. Morris, a musically sophisticated choreographer, apparently loved it, and is setting it on his Mark Morris Dance Group. He's been choreographing for over 30 years, and he still manages to surprise us. calperfs.berkeley.edu

Botany's Breath (July 10-13, Conservatory of Flowers, Golden Gate Park)

CONTINUES ON PAGE 26 >>

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DIEGO GOMEZ IN TINSEL TARTS IN A HOT COMA. PHOTO BY WWW.DANNYNICOLETTA.COM

CONT>>

For *Botany's Breath*, Kim Epifano works with nine professional dancers as well as a dozen community performers. The piece honors the natural world in dance, music, song, and video and pays tribute to the historically significant Conservatory of Flowers. Collaborating with her are instrument builder Peter Whitehead, musician Norman Rutherford, and videographer Ellen Bromberg. You can expect the show to spill out of the quaint Victorian structure into the surrounding environment. www.epiphanydance.org (**Rita Felciano**)

FILM: FESTIVALS, REP HOUSES ... AND A GIANT-ROBOT FLICK

With Hollywood committed to an array of sequels, prequels, and do-overs (like, how many hang-overs, Spocks, fast/furious drivers, Supermen, Iron Men, Wolverines, and Gatsbys do we need, really?), your best bet is to focus on film festivals and rep houses this summer. (Maybe take time out for Guillermo del Toro's aliens vs. giant robots epic *Pacific Rim*, due July 12 — now that seems worthy of massive popcorn consumption.)

San Francisco's spring-summer film fest season includes heavy-hitters like the San Francisco International Film Festival (April 5-May 29; www.sffs.org); the San Francisco International LGBT Film Festival (June 20-30, www.frameline.org); the San Francisco Silent Film Festival (July 18-21; www.silentfilm.org); and the San Francisco Jewish Film Festival (July 25-Aug. 12; www.sfjfff.org).

Elsewhere, the Pacific Film Archive unspools "The Spanish Mirth: The Comedic Films of Luis García Berlanga" (March 29-April 17; bampfa.berkeley.edu); the Vortex Room's latest weekly double-feature extravaganza, "Assault on Vortex 13," chock full o' 1970s and '80s action flicks, kicks off April 4 (Facebook: The Vortex Room); the Yerba Buena Center for the Arts scores with "Thai Dreams: The Films of Pen-ek Ratanaruang," with an in-person visit from the groundbreaking artist (April 4-21; www.ybca.org); cult-movie series Thrillville celebrates its 16th anniversary with an April 14 screening of *This Island Earth* (www.thenewparkway.com); and the best documentary about movie obsession ever, *Room 237*, opens April 19 at the Roxie (www.roxie.com).

Plus! Contribute at least \$40 to the San Francisco Cinematheque's Kickstarter campaign in support of the group's experimental and avant-garde Crossroads Film Festival (April 5-7; www.sfcinematheque.org), and



get a tote bag featuring naughty 'n' nice artwork by the late, great George Kuchar — guaranteed to never go out of style. (**Cheryl Eddy**)

THEATER: VINTAGE COCKETTES, NEW KUSHNER

Tinsel Tarts in a Hot Coma (March 28-June 1, Hypnodrome, SF) Making good on a promising trend that began gloriously in 2009 with smash hit *Pearls over Shanghai*, Thrillpeddlers continues its Theatre of the Ridiculous Revival series with more musical-comedy mayhem from the Cockettes, San Francisco's own tripping glitter-bearded drag queens of legend. With the full-length restored version of 1971's *Tinsel Tarts in a Hot Coma*, the company really pulls out the stops — while stuffing in 14 new songs and roping in, as collaborators and cast members, three original Cockettes: Scrumby Koldewyn, Rumi Missabu, and "Sweet Pam" Tent. www.thrillpeddlers.com

The Bereaved (April 4-27, Thick House, SF)

For several years now my friend John and I have been simultaneously enjoying Thomas Bradshaw's devilishly smart plays (*Purity*; *Dawn*; *Strom Thurmond Is Not a Racist*; etc.) and wondering when someone in the Bay Area would get around to mounting one. In a West Coast premiere, Crowded Fire essays Bradshaw's scathingly all-American comedy about a family of fevered New York go-getters — gleefully "inappropriate" enough in its wanton send-up of what passes for nor-

mal life to be considered a refreshing provocation amid the usual theater fare. www.crowdedfire.org
Storm and *Titania* (April 7, Noh Space, SF)

This one-night-only engagement, co-presented by foolsFURY, offers the Bay Area its first-ever look at the work of Moon Fool, an innovative physical theater ensemble led by UK-based director-actor-musician Anna-Helena McLean, herself a former lead actor with famous Polish experimental theater company Gardzienice. The evening includes *Titania*, a widely lauded adaptation of *A Midsummer Night's Dream* constructed as a solo cabaret; and a work-in-progress showing of *Storm*, a new immersive, site-specific spectacle based on *The Tempest*. www.foolsfury.org

The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures (May 16-July 7, Roda Theatre, Berk.) It sounded from its initial reviews like something of a hot mess, but it's apparently been trimmed and fine-tuned, and anyway there's no missing the West Coast premiere of a new Tony Kushner play — especially one whose title invokes the decidedly odd coupling of George Bernard Shaw and Mary Baker Eddy. Set in Brooklyn amid the extended family of a lefty Italian American longshoreman, *The Intelligent Homosexual's Guide* promises a fulgurant night of political-philosophical conversation from the stage, bound to stimulate a lot more conversation afterward. www.berkeleyrep.org (**Robert Avila**) **SFBG**



OUR VOTE FOR POPE: LAST YEAR'S DOGFEST PHOTO BY AARON ANDERSON

SPRING FAIRS + FESTS

Our picks for top food, fragrance, and general outdoor revelry this season

BY CAITLIN DONOHUE
caitlin@sfbg.com

CORN DOG DAY

(March 23, free entry with RSVP. SoMa StrEat Food Park, SF) Observe this very important holiday with savory dogs from SoMa's superb outdoor food truck court and catch the game while you're at it — the first weekend of March Madness will be showing on several screens around this gourmand parking lot. Sponsored by that online encyclopedia of awesome, FunCheapSF. sf.funcheap.com/corn-dog-day-funcheap

INTERNATIONAL CHOCOLATE SALON

(March 24, \$25-30. Fort Mason, SF) With over 40 purveyors of dark, milk, white, bitter, etc., you will most likely be a mess of sugar high halfway through your tour of this expo's floor. Take a break to inhale artisan perfume in the connected fragrance salon, or check out an expert talk by food critics and chocolatiers. www.sfchocolatesalon.com

WHISKIES OF THE WORLD

(April 6, \$120. Hornblower Yacht, Pier 3, SF) Thank goodness for the world's heaviest buffet (steak and potatoes like whoa) at this world-class whiskey expo. You'll need that tummy padding to tackle the hundreds of rare and delicious scotches, bourbons, etc. This year it's on a boat, so you can blame your swerve on faulty sea legs. www.whiskiesoftheworld.com

DOGFEST

(April 13, free. Duboce Park, SF) McKinley Elementary scored big when it thought up this daylong parkside dog-a-thon fundraiser for its kiddos. Daniel Handler, author of the Lemony Snicket series, hosts contests for the pup with the best tail, trick, bark, lookalike, and other superlatives. Bouncy castle and other activities to boot! www.mckinleyschool.org/dogfest

NORTHERN CALIFORNIA CHERRY BLOSSOM FESTIVAL

(April 13-14, 20-21) Check out Japantown's premier celebration of neighborhood culture. You can watch this year's Cherry Blossom Queen crowned on April 13 and on April 21, the fest's grand parade. Drop by the Sanrio kid's corner with your little guy for sand painting and *kawaii* games. www.sfcherryblossom.org

EARTH DAY

(April 20, free. Civic Center Plaza, SF) A "trashion" show by Truckee High School students, a sustainable cooking showcase, and mass yoga classes will be highlights of this year's city celebrations for Mother Earth's big day. www.earthdaysf.org

MAKER FAIRE

(May 18-19, early bird prices: \$25 one-day, \$45 weekend pass. San Mateo Event Center) DIY heads of all stripes will swoon for this mega-collection of self-made projects. Last year featured weird food, wacky wiring art, sports mania, and more. www.makerfaire.com

BAY TO BREAKERS

(May 19, race registration \$58. See website for route) You need to mark this costumed wackadoo of a footrace on your calendar for one of two reasons: to prep your liver for *definitely not* drinking on the parade route or so you can set up cyclone fencing to prevent errant streams of urine from over-hydrated toga partiers and people in gold bodypaint. www.baytobreakers.com

NORTH BEACH FESTIVAL

(June 15-16, free. North Beach neighborhood, SF) Tell us that all the neighborhood street fairs are essentially the same amalgamation of elephant ears, "quirky" accessory vendors, and pleasant live music. Untrue — North Beach's massive edition of the tradition includes a church dispensing blessings for animals, so bring your bush python through! www.sresproductions.com **SFBG**

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Sat, Mar 30, 8 pm
Zellerbach Hall • Prices start at \$22

Inspired by the hypnotic rhythms of the *mbira* (thumb piano), Zimbabwe's Oliver Mtukudzi combines South African *mbaqanga*, the energetic Zimbabwean pop style *jit*, and the traditional *kateke* drumming of his clan. Malian singer Fatoumata Diawara has created a unique contemporary folk sound with a distinctly African spin, drawing on elements of jazz, blues, and funk while paying tribute to the rocking rhythms and plaintive melodies of her ancestral Wassoulou tradition.

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ARTS + CULTURE GAMER

BACK TO LIFE?

..... Aging titles strategize to attract new interest

BY PETER GALVIN
arts@sfbg.com

GAMER There's no single trick to staying relevant in today's game market. The past month has seen three overt attempts to kick-start flagging franchises, and the different approaches developers have taken to boost sales demonstrate just how wily this second Wild West has become for the industry.

SOCIALIZE

Last week's release of **God of War: Ascension**, a prequel to the superlatively successful — and single-player-only — *God of War* trilogy, arrived in stores with meager details about its twisting, soapy take on ancient Greece, but we knew plenty about the action title's new multiplayer mode. With publishers like Electronic Arts and Crytek nobly prophesying the death of the single-player experience, multiplayer and other online services have become the go-to additions to franchises that are otherwise at odds with any sort of social interaction.

Fast-paced and frenetic, the multiplayer fills a niche that was lacking in the action-combat field, but it remains a mode no one really asked for. And it's the single-player experience that suffers as a result. With no coherent sense of purpose for the oft-spurned demigod Kratos, and hampered by outmoded game design, it's a shame that when it came time to reestablish the franchise developer Santa Monica Studio were afraid to truly color outside the lines.

SPIN-OFF

The *Metal Gear* franchise has been a dependable stealth series for decades, but the extended wait between releases has forced Solid Snake to pass the mic to newer sneaky heroes like Sam Fisher and all those hooded guys in *Assassin's Creed*. Which is why ***Metal Gear Rising: Revengeance*** is a brilliant method of enriching that legacy and attracting new fans at the same time.

Konami outsourced *Revengeance's*

development to Platinum Games, developers of the over-the-top *Bayonetta* series, and allowed some of Japan's most outrageous game creators to twist the *Metal Gear* formula in a refreshing way. Rather than the stealth combat that drives the main series, *Revengeance* is a ruthless action game, built on linking combos and a thrilling kinetic conversation of offensive

and defensive movement. Focusing on bit character (and cybernetic ninja) Raiden invigorates the franchise without messing with canon and speaks to a range of people who wouldn't normally be interested in a *Metal Gear* game.

REBOOT

When all else fails, reboot. *Tomb*

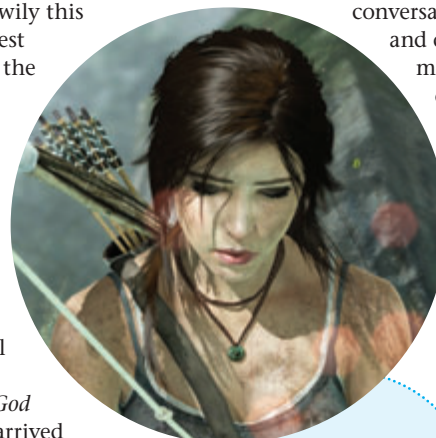
**LARA CROFT
EYES A COMEBACK
IN A NEW TOMB
RAIDER UPDATE**

COURTESY OF SQUARE
ENIX

Raider's Lara Croft has become a punch line in her old age: an iconic pedigree ultimately overshadowed by a pair of Angelina Jolie movies and a controversial PC mod that allows you to play in the polygonal buff. Developer Crystal Dynamics recently attempted to rejuvenate the series with cooperative play in the spin-off *The Guardian of Light*, but it needed — and failed to provide — something stylish enough to draw in a generation of gamers who were already getting a solid archeology fix from the *Uncharted* series.

Approachable and slick, ***Tomb Raider (2013)*** has a gruesome sense of physicality, as young Lara is pushed to her limit for the first time on an unforgiving island off the coast of Japan. Ditching the cheeky humor and prehistoric dinosaurs and focusing on an origin story that humanizes a character that was a hair's breadth from becoming a caricature, this new Lara Croft earns a second life and proves there's still an audience seeking deep single-player experiences.

Of course, *Tomb Raider* also has a multiplayer mode. Always hedge your bets, I suppose. **SFBG**





WARTIME FASHION

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN The St. Patrick's Day drunk bus cruising down Howard Street last Saturday didn't quite know what to make of the group striking martial poses on the sidewalk in front of the Cartoon Art Museum.

Maybe the red-nosed boobs were suffering outfit envy — those tiny green hats bobbing precariously between stop lights, the sparkly temporary tattoos proclaiming allegiance to various alcohol brands, even the strobing shamrocks that bobbed on semi-erect springs and rigid plastic headbands were no match for the sartorial fireworks amassed that day by the Bay Area's very own Cobra 1st Legion (www.cobra1stlegion.com), a year-old G.I. Joe cosplay group.

"A lot of this is about being a role model."

I had pulled aside Ciera Johnson, who was attired in army green and arrows to portray the military cartoon's covert operations specialist Lady Jaye, in the middle of Cobra 1st Legion's appearance at the museum.

Around her, in an appearance partially geared toward hyping this month's new 3D *G.I. Joe: Retaliation*, the Legion was collecting books for its favorite charity Operation Paperback, a nonprofit that sends reading material to deployed members of the military. Operation Paperback is championed by Larry Hama, who wrote the early G.I. Joe Marvel cartoons.

Johnson says that, despite the cartoon's martial bent, service comes

first and foremost for the men and women of G.I. Joe. "Their whole thing was to go against Cobra [Commander, head bad guy, duh]. They are all about trying to protect people."

She apologized that she wasn't in full regalia. Some of her pins, she explained, were in the van of a fellow Legion member who hadn't yet penetrated the St. Patty's Day parade traffic.

Cobra 1st Legion founder Matt Holloway's Storm Shadow outfit was suffering no such incompleteness, right down to the white half-mask and split-toe jika-tabi boots he'd copped to properly mimic the series' bad guy ninja.

"I understand G.I. Joe is very jingoistic," the gentle Holloway told me somewhat apologetically. "For me, it's what meant the most to me when I was eight."

A long-time skeptic when it came to nerds dressing up as their favorite characters, worlds realigned for the radio host and musician the first time he saw someone dressed up as a G.I. Joe character. Suddenly, "to see it in real life was a dream come true." Holloway put out a call on Facebook to find like-minded fans, and in no time was convincing staff at the U.S.S. Hornet aircraft carrier docked in Alameda to let the group shoot a photography ver-

sion of a comic book on deck.

Check the group's Facebook page for the gleeful results. "When you go to our photo shoots, it's just exactly like kids in a playground," Holloway smiles, inviting me to Cobra 1st Legion's next outing. "If you find it perfectly acceptable to be an adult and go out in public like this, you should join us."

At first, Holdaway admits the group existed purely for the photo shoots and the glory of sporting a top-notch Destro amulet atop an entirely accurate thatch of chest hair. But then, inspiration struck him: "If we can come together for hedonism, can we come together for charity?"

They could. Holdaway tells me Cobra 1st Legion has helped build a kids' library in Kabul and a sci-fi library in a Virginia veterans' hospital through Operation Paperback.

But — not that there's anything wrong with this — the clothes are what I'll remember from my time with the Legion. Mid-interview with

Holdaway, a tall personage strides into the room wearing a blue suit, matching cape lined with red satin, white belt, black leather gloves, and yellow braided aiguillette affixed to one shoulder. Cobra Commander is in the house.

"Lookin' good!" Holdaway hoots, before returning to our talk. **SFBG**



BABETOWN, POP. 2403

Suicide Girls pay us a call, third coffee table book in tow

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX Selena "Missy Suicide" Mooney's description of the erotic media empire she's built is a little simplistic: "We did it in a way that women could find sexy, because I started it and I'm a girl and I didn't want it to be completely gross to me."

But truth be told, the concept behind Suicide Girls really isn't all that hard to digest: take fine girls that have piercings, punk hair color, tattoos, and/or all the above. Get them naked. Take pictures, pretty ones.

Let us eavesdrop on their lives through blogs and message boards. Cue money dance.

And now Mooney's girls are in a coffee table book.

"It's actually our third coffee table book," the founder of the soft core porn site-social network tells me during our phone interview in advance of the *Suicide Girls: Hard Girls, Soft Light* signing on Tue/26 at Mission: Art and Comics.

Perhaps sensing my lack of paid membership to the site, and hence my possible ignorance as to their position of power, Mooney briefs me on how world domination is going for her Girls. Originally based out of Portland, Ore., at press time, the Suicide Girls numbered 2403. Every continent is represented in their legion. (Shout-out to that sultry research scientist in Alaska.) They have a weekly radio show in LA, have toured the world doing burlesque shows, opened for Guns N' Roses, and have been immortalized in comic book form. Last year, the Girls released their fourth movie, documenting a weeklong 30-babe frolic in a converted windmill in England.

Here is the Suicide Girls' perfect conceit: you are paying for the pleasure of this porn, but it's

entirely believable that it was made not just for your enjoyment, but that of the Girls themselves. Mooney has a lot to say about showing alt forms of beauty — back in 2001 when the site was launched there was hardly the glut of tatted-up hotties in the media that there are today. Then as now, tattoos were deal-breakers for many aspiring porn stars. Mooney says she started the site primarily as a place for people to bond over a different sense of

what made beautiful. (Do note: you won't find a ton of armpit hair or body diversity on the Girls site — we're talking tattoos, not anti-hegemony.)

Seems like the Girls agree. "Of course the basic premise of SuicideGirls as an online community from which I've been able to make a lot of friends and take part in a lot of interesting creative projects [sic]," says fair-skinned Annalee from Edinburgh in one of *Hard Girls, Soft Light*'s featured quotes, pulled straight from the models' Suicide Girls blogs.

"The more women who are comfortable with their bodies the happier the world will be," Mooney asserts. No arguments there. **SFBG**

SUICIDE GIRLS: HARD GIRLS, SOFT LIGHT

SIGNING Tue/26, 7pm, free. Mission: Comics and Art, 3520 20th St., Suite B, SF. (415) 695-1545, www.missioncomicsandart.com; Afterparty 9pm, free. Bender's, 806 South Van Ness, SF. www.bendersbar.com

HOW I CAME OUT Tue/26, 8pm, \$10. 1772 Market, SF. facebook.com/HellaGayComedyShow. Charlie Ballard may have made his mark as a local stand-up comedian, but this night of performance will go deeper than "didja ever notice when?" Guest stars -- including Joshua "Peaches Christ" Grannell share their coming-out story on stage.

"ART OF JACKS" Through March 31. Opening reception Sun/24, 2-7pm, free. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. San Francisco's most venerable all-male jack-off club is celebrated at this art opening, which gathers works inspired by the quick wrists and open hearts of the 30-year old group.

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Feast A food and drink guide



Spring 2013 IN THIS ISSUE:

- In-depth breakdown of the local food scene
- Unique lists of our favorite new dining spots
- Value eats
- Our seasonal favorites

Advertising Deadline: **FRIDAY MARCH 22, 2013**
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ARTS + CULTURE SPORTS

THE BADASS LEAGUE

BY L.E. LEONE

le.chicken.farmer@gmail.com

IN THE GAME This one starts with a dislocated finger, too. In the absence of any trainers or team doctors, not to mention health insurance), Manny the referee had to set it. "How's your pain threshold?" he asked, first.

"High," said Leland Perzanowski, looking off into the distance. Blue sky. Beautiful day, Crocker Amazon.

"You got this," someone said. Snap, some tape, game goes on ...

It was opening day for the San Francisco Women's Flag Football League, and it was St. Patrick's Day too, so a lot of players wore green somewhere on their bodies. Green socks, green hats . . . The green team in the league is called the Call Me's, and they lost 14-12 to the Rebels, in spite of executing one of the sweetest "Statue of Liberty" plays I have ever seen, at any level — including playground.

The Statue of Liberty is a rarely-used but super-fun vintage trick play, where the quarterback drops back and fakes a pass, instead handing the ball off behind her back to a reversing wide receiver. It's a no-look transaction, and therefore crazy risky.

The Call Me's opened the second half with it, timed it perfectly, and Deuce, their speedster, ran it all the way for a touchdown.

Earlier in the morning, the Cosmos had edged the Irontails 20-17 and the Lexington Club Bruisers had come from behind to beat Harm Reduction 12-6, on the strength of some impressive running by the new Bruiser H-back, Brooklyn.

Who was wearing very cool, colorfully framed sunglasses the whole time. I complimented her, after the game — on the touchdown and the dazzling eyewear.

"You can't see my eyes," she said, with a smile, "you don't know which way I'm going."

So that's 20-17, 12-6, and 14-12. In other words, all three opening day games were decided by one score or less, and could have gone either way.

It's not always like that, but the SFWFFL is one of the most exciting, baddest-ass rec leagues in the city, in any sport. I was a fan of the league many years before I became a participant in it. (And a participant a few minutes before I

became — damn the knee — just a sportswriter.)

I used to go when they played on grass, in between the now-falling over goal posts at the northwest corner of Crocker. I would bring a picnic, and a friend. And witnessed some great games, including one where a shorthanded team came back from 19-0 at the half to tie it on the final play.

The league has been around for going-on 23 years. Started in 1990 by Michelle Brodie of the Rebels, it has grown from just four teams to, well, twice that. Usually. One team had to drop out this season, according to current commissioner Becca Litke, because they couldn't field enough players.

People get dinged. (I speak from experience.) And old. (I speak from experience.)

Litke, who plays for Irontails, has been in the league for 14 years.

"And I'm just a rookie," she said, "compared to some of the players." She glanced over her shoulder toward the field, where the Rebels and the Call Me's were going at it, just a couple minutes left, and still anyone's game.

A lot of players from the earlier games stick around to visit, watch, and in many cases drink.

Nicole Brisebois of Harm Reduction was leaning against the fence texting her high school and college football-playing brothers, and her dad, the recap of her game. Her teammates Patti Curl and Marsha Glass, both med students, were sitting cross-legged on the sidelines nearby, discussing locked-in syndrome.

"I don't want that," I overheard Curl say.

So I asked, and learned, what "locked in" meant, syndromewise. It's a medical condition where you are completely conscious but all you can do is move your eyes. A result of certain kinds of strokes, or head injuries.

I didn't want that either, I said.

And went back to picking the little black rubber field turf balls out of my socks, while, on the field, the Call Me's and the Rebels lined up to shake each others' hands. **SFBG**

SFWFFL: commissioner.sfwffl@gmail.com. Several teams are looking for players, and there's always room for more teams; check out San Francisco Women's Flag Football League on Facebook.

ARTS + CULTURE ON THE CHEAP

On the Cheap listings by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 20

1960's Go-Go Groove Make-out Room, 3225 22nd St., SF. www.1960sgo-go.com. 7pm, free. Bust out those white go-go boots and learn some standard '60s dance moves like the twist, jerk, pony, watusi, hully gully — even the tighten up! If you're in need of some liquid courage before you shake it, head over to the Make-out Room at 6pm for some sweet happy hour deals.

THURSDAY 21

"Bold Local NightLife" California Academy of Sciences, 55 Music Concourse, SF. www.calacademy.org. 6-10pm, \$12. Art and science converge as the Bold Italic website takes over this week's Nightlife at the Academy of Sciences. Meet the local merchants, designers, artists, and producers from the 'hoods we know and love. Folks from Misdirections Magic Shop, bakery co-op Arizmendi, wine delivery service Rewinery, and more will all have tables alongside the alligators, jellyfish, and penguins.

"Growing Pains, The Business of Cannabis in San Francisco" San Francisco Planning and Urban Research Association, 654 Mission, second floor, SF. www.visityerbabuena.org/events 6:30-7:30pm, free. RSVP suggested. SF Appeal editor Eve Batey and writers Heather Donahue and Chris Roberts will explore the state of marijuana in SF, and possible impacts of proposed cannabis legislative reforms. If you have a specific topic or question you would like addressed, email growingpains@sfallappeal.com before tonight's talk.



GRITTY CITY LIFE BECOMES FANTASY AT SHAWN RAY HARRIS' DOGPATCH CAFE OPENING (FRI/22).

PHOTO COURTESY OF DOGPATCH CAFE AND ART GALLERY AND SHAWN RAY HARRIS

FRIDAY 22

"Dance Anywhere" Various locations throughout the Bay Area. www.danceanywhere.org. Noon, free. Why wait until tonight to get your groove on? In this global event — offshoots are taking place in major cities around the globe — participants are encouraged to stop whatever they're doing when the clock strikes 12, and bust a move. Performances by professional dancers will take place at the SFMOMA, City Hall, and Yerba Buena Center.

"Photographs Plus" Dogpatch Café and Art Gallery, 2295 Third St., SF. www.dogpatchcafe.com. Through May 10. Opening reception 6-8pm, free. This exhibit features local artist Shawn Ray Harris includes three distinct series of works created over the last 15 years. Endowed with a whimsical charm, Harris' work offers a look into urban landscapes and the creatures that inhabit them.

"Game On" 1AM Gallery, 1000 Howard, SF. www.1amsf.com. Through April 20. Opening reception: 6:30-9:30pm, free. We need not remind you that nerds are the new cool kids. Instead, we'll let the new show at street art-centric 1AM Gallery lend more evidence to prove the point. Its new group show highlights videogame characters rendered in vinyl doll and canvas by graf artists like Vogue TDK, Estria, and Mike "Bam" Tyau.

SATURDAY 23

Easter egg hunt for dogs Golden Gate Park, Marx Meadow, SF. www.waghotels.com. Noon-2pm, \$15. Purchase tickets online. Help your pup sniff out some of the 2,000-plus plastic eggs containing treats and prizes at dog and cat

resort, Wag Hotel's fourth annual fundraiser benefiting local animal rescue organizations. Attendees will also enjoy complimentary hor d'oeuvres and beverages, have a chance to see how their doggie bud feels about the Easter Bunny.

Art Explosion spring open studio Art Explosion Studios, 2425 17th St., SF. www.artexplosionstudios.com. 7-11pm, free. Also Sun/24, noon-5pm. One of San Francisco's largest art collectives will be holding its 13th annual spring open studio this weekend. Check out work from over 140 artist, painters, photographers, fashion designers, jewelers, and textile designers from around the city.

SUNDAY 24

Backyard Foraging book signing Omnivore Books, 3885A Cesar Chavez, SF. www.omnivorebooks.com. 3-4pm, free. You don't need to trek into the forest to forage edible plants. Ideal for first-time foragers, *Backyard Foraging: 65 Familiar Plants You Didn't Know You Could Eat* by Ellen Zachos features 70 edible weeds, flowers, mushrooms, and ornamental plants typically found in urban or suburban neighborhoods. Head over to Omnivore Books today to meet Zachos, listen to her speak about her book, and get a signed copy.

SF Mixtape Society exchange The Make-Out Room, 3225 22nd St., SF. www.sfmixtapesociety.com. 4-6pm, free. The San Francisco Mixtape Society is dedicated to the art of making and exchanging music mixes. Attendees

are invited to assemble a mix according to the theme (this month is "anchors and sails") in cassette, CD, or USB form. Come ready for newness: a magically random raffle will send you home with someone else's mix at the end of the night. Record yours in cassette form and score yourself a free drink.

MONDAY 25

Izzies Awards Ceremony Z Space, 450 Florida, SF. www.zspace.org. 6-8pm, free. The Oscars may be over but award season has not come to a close just yet. The 27th Annual Izzies awards will take place tonight, honoring outstanding achievements in dance across the Bay Area. Hosting the ceremony is AileyCamp director David McCauley, and CounterPULSE executive and artistic director Jessica Robinson. After the ceremony, mingle with some dance big shots over dessert and coffee.

TUESDAY 26

French cinema class Alliance Française, 1345 Bush, SF. alliance-francaise-sf.weebly.com. 6:45pm, \$5. To help non-French speakers discover French cinema, the Alliance Française of San Francisco is offering this weekly Tuesday night class, which includes a French film screening followed by a discussion. The class will take place in the Alliance Française's intimate theatre where free wine, refreshments, popcorn (and English subtitles) will be provided.

"Remnants of San Francisco: Pieces of the Bygone City" St. Philip's Catholic Church, 725 Diamond, SF. www.sanfranciscohistory.org. 7:30pm, \$5. San Francisco's architecture is decorative, meticulous, and often begs the question of passers-by: "what is the story here?" Get that tale tonight as historian Christopher Pollock will present before and after photos of significant architecture around the city, explaining the buildings' significance and why they were built the way they were. **SFBG**

FILM



THE BRONX PLAYS ITSELF: TERESA LYNN AND MICHAEL BRODIE IN *THE WE AND THE I*.



EMOTIONS IN MOTION

..... Climb aboard Michel Gondry's high-school drama 'The We and the I'

BY MICHELLE DEVEREAUX
arts@sfbg.com

FILM Imagine being trapped, *No Exit*—style, on a city bus — let's say Muni's dreaded "Double Deuce" Fillmore for the sake of creative visualization — in the midst of a dozen or so out-of-control teenagers hell-bent on humiliating and terrorizing their peers and, if you have an obvious human frailty, you as well. Sound like fun? Well, Michel Gondry's *The We and the I* puts you there (dramatically speaking, at least) and is often surprisingly just that. To paraphrase Sartre, "Hell is other people ... on the bus," but thankfully we get to take the trip from the safety of cushy theater seats and comfy couches.

Arguably minor Gondry (unlike 2011's abominable *The Green Hornet*, whose failure can only be described as *major*), it's a nice little palate cleanser in anticipation of his upcoming, much-publicized "return to form," the Audrey Tautou–starring *Mood Indigo*, a film that looks to be as visually lush and romantic as *The We and the I* is stripped down.

Almost all of the film takes place on the aforementioned city bus as it crawls around the mean streets of New York City's Bronx borough, ostensibly to take home kids (all played by nonprofessional actors, all minorities) after their last day of school. One or two of them do disembark early, but most seem stuck on a fossil-fueled existential journey of the damned. At about

the 70-minute mark it's hard not to wonder if the disgruntled bus driver isn't just tooling around in circles past the same storefronts à la Joel Barish's mind trips in Gondry's *Eternal Sunshine of the Spotless Mind* (2004) — just exactly how big is the Bronx anyway? "Drop out, get your GED, join the army. I don't give a fuck," the driver tells a confused girl. It's clear that the kids suffer from this kind of general adult apathy, but most bear it with a hard-edged bravado that belies their vulnerability.

That particularly applies to the trio of bullies at the back of the bus, who treat both the kids and the adults with equal-opportunity disdain. They smash an arty boy's acoustic guitar, hurl insults while sneaking smokes, and even shame a middle-aged guy with a cleft palate. But most of their ire is saved for Teresa (Teresa Lynn), a slightly chubby, obviously troubled girl who shows up wearing a laughably bad blonde wig after being MIA from school for weeks. Teresa becomes the emotional heart of the story after it's revealed her relationships with several kids on the bus are more complicated than initially thought.

Those kids include a drama-queen sexpot with apparent self-harming issues, a refreshingly upfront couple of gay teens, and a gaggle of giggling girls who toss around a water bra like a football. (The girls, tellingly, are just as aggressive as the boys.) Geek and bully alike connect regularly through the preferred teen

method of communication: social media, specifically in the form of a YouTube video of a local doofus named Elijah repeatedly falling on his ass. Some joys are universal.

Visually, *The We and the I* marks a departure for Gondry. While his films always have a low-fi, arts-and-crafts vibe full of DIY quirk, this one generally eschews his love of handmade ephemera. (A major exception is the boom box rejiggered to resemble a tiny bus, which tools around to Young MC's "Bust A Move" during the opening credits.) There is a touch of fast-motion and papier-mâché goofiness, but mostly the whole thing is done in a straightforward, *verité* style.

The tone, however, is pure Gondry: dopey-funny and sophisticatedly unsophisticated. You get the sense that, unlike his tony New York-loving counterparts Wes Anderson and Noah Baumbach, Gondry is a true populist. *The We and the I* is certainly nothing if not populist. But it's also about the individual — specifically who we are inside and outside of an often-grueling social system. Despite some hiccups, like an unnecessarily dark third-act revelation, it's more or less successful in illuminating the joys, cruelties, and uncertainties of life, which remain viscerally real after the sun sets and we finally get off the bus, vulnerable as ever in our solitude. **SFBG**

THE WE AND THE I opens Fri/22 in Bay Area theaters.

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FILM

BY CHERYL EDDY

cheryl@sfbg.com

FILM Ten years after its release (and more than 15 years since Jim Van Bebber started working on it), the legendary cult film *The Manson Family* returns for special theatrical screenings in conjunction with a remastered Blu-ray release. Also on the bill: short film *Gator Green*, Van Bebber's most recent project.

Personal circumstances have the Ohio native living in Florida these days. "I'm like, goddammit, I'm down here — I gotta make a movie! So that's what I'm up to with *Gator Green*," he drawls over the phone. "It's about a Vietnam veteran who swindles his way into this alligator farm from the Seminole Indians in 1973, and abuses every right. It's the worst portrait of America I can think of."

Strong words coming from the guy who made *The Manson Family*, maybe the most gruesomely realistic study of the hippie cult, crafted with an eye for detail that speaks to true-crime scholarship of the highest order. His fascination with Charles Manson is a long-standing one, having begun in the late 1970s when the *Helter Skelter* miniseries aired.

"It was a big fuckin' deal," he remembers. He was still in elementary school at the time. "This is back in the day when you only had three channels. I was not allowed to watch the film, so I had to ask my friends on the playground, 'What was that about?' It kind of haunted me."

Unlike *Helter Skelter*, which is based on the best-seller written by Manson prosecutor Vincent Bugliosi, Van Bebber's film focuses on the months of drug-fueled delirium ("a crazy, psychotic rush to absolute zero") prior to the Family's crime spree.

"How can you touch *Helter Skelter*, which is basically a great depiction of the trial? I decided to do everything leading up to that. If you watched them together, it would be a great double feature — Manson 101."

He began *The Manson Family* after finding underground success with 1988's *Deadbeat at Dawn*, which he wrote, produced, directed, and starred in. (He has a similar stack of credits on *Manson*, too.) At the time, he'd recently seen Geraldo Rivera's infamous jailhouse interview with a ranting, tongue-twisting Manson.

"I flipped out," he chuckles. "I mean, are you kidding me?" Conveniently, he already had a friend who resembled Manson; the rest of the cast — many of whom appear fully nude and/or screaming,



DEVIL'S BUSINESS

Decadence meets violence in youth-culture extravaganzas 'The Manson Family' and 'Spring Breakers'



covered in blood, etc. — came from the theater department at Wright State University, where he was a student.

"I was very up-front with everybody. I was like, this is gonna be *freaky*," he says. "We dove into it without the entire budget in place, and it became this ongoing thing. Thankfully we wrapped the photography within, like, four years. But then it was an eternal struggle to see it fully realized. I got plenty of offers, 'Ok, let's just slam this into the DVD market. But first, we gotta cut out this one scene ...'"

Determined to stay true to his vision — dark and nightmarish though it was — Van Bebber held out until he met producers David Gregory and Carl Daft. "They got it done the right way. They're warriors. And I'm pleased that it's finding its Blu-ray home."

Looking ahead, he hopes to expand *Gator Green* into a feature.

YOUTH GONE WILD: THE MANSON FAMILY AND SPRING BREAKERS

think?" he grins back. Unschooled filmgoers who stumble into the theater to see their favorite starlets might be shocked by *Breakers'* hard-R hijinks. But Korine fans will understand that this neon-lit, Skrillex-scored tale of debauchery and dirty menace is not to be taken at face value. The subject matter, the casting, the Britney Spears songs, the deliberately lurid camerawork — all are carefully-constructed elements in a film that takes not-taking-itself-seriously, very seriously indeed. Korine has said he prefers his films to make "perfect nonsense" instead of perfect sense. *Spring Breakers* makes perfect nonsense, and it also makes nonsense perfect.

After a slo-mo opening sequence of generic partying stuffed with the three Bs (boobs, beer, beach), *Spring Breakers* shifts to a crummy town in Southern Nowheresville, home to bored college students Brit (Benson), Candy (Hudgens), Cotty (Rachel Korine, wife of the director), and Faith (Gomez). (Can you guess which one is the Christian?) The friends moan about the spring break they're being denied due to lack of funds, until a plan to rob a fast-food restaurant emerges, and *Spring Breakers'* prevailing visual motif — ski mask-wearing hot chicks with guns — is born. It's one of the film's many "jokes without a punch line" (another favorite Korine pursuit) that the girls' college life already resembles one big party — they're already kinda living *spraaaanng braaakkke forevaa*, as Alien is fond of saying.

That's important, because there's a reason spring break is typically just a one-week affair. For most, full-tilt crazy is only a safe state of being when there's a clearly-defined endpoint. School begins again; as your liver starts to repair itself, you're left with a peeling sunburn, stories to tell, maybe a questionable new tattoo. For these girls, spring break is elevated into a chance to "find ourselves, to find out who we are," according to one of Faith's dreamy voice-overs. For certain among the group, it's a quest that leads to some very dark places. Is that a good idea? What do *you* think? But don't think too hard, now: to quote Alien again, "Bikinis and big booties, y'all ... that's what life is about." **SFBG**

THE MANSON FAMILY

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SPRING BREAKERS opens Fri/22 in Bay Area theaters.

FILM LISTINGS

TINA FEY STARS IN *ADMISSION*, OUT FRI/22.
PHOTO BY DAVID LEE

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rappoport, and Sara Maria Vizcarondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Admission Paul Weitz directs Tina Fey in this comedy about a Princeton admissions officer who tracks down the son she gave up for adoption years before. (1:50) *Marina*.
The Croods DreamWorks' latest animated tale is about prehistoric cave-people, with the requisite array of celebrity voices (Nicolas Cage, Emma Stone, Ryan Reynolds, etc.) (1:38) *Balboa, Presidio*.
Ginger and Rosa It's the 1960s, nuclear war is a real possibility, and nuclear-*family* war is an absolute certainty, at least in the London house occupied by Ginger (Elle Fanning), her emotionally wounded mother (*Mad Men*'s Christina Hendricks), and her narcissistic-intellectual father (Alessandro Nivola). In this downbeat coming-of-age tale from Sally Potter (1992's *Orlando*), Ginger's teenage rebellion quickly morphs into angst when her BFF Rosa (*Beautiful Creatures*' Alice Englert) wedges her sexed-up neediness between Ginger's parents. Hendricks (playing the accordion — just like Joan!) and Annette Bening (as an American activist who encourages Ginger's political-protest leanings) are strong, but Fanning's powerhouse performance is the main focus — though even she's occasionally overshadowed by her artificially scarlet hair. For an interview with writer-director Potter, visit www.sfbg.com/pixel_vision. (1:30) *Albany, Embarcadero, Smith Rafael*. (Eddy)
Hitler's Children What's in a name? A lot, when it's Himmler, Goering, Hoess, or Goeth. Chanoch Ze'evi's doc — comprised of interviews with direct descendants of high-ranking Nazis, all of whom condemn the actions of their relatives — unearths universally strong emotions and plenty of psychological baggage. Various coping mechanisms abound: Hermann Goering's great-niece moved to rural New Mexico and casually remarks that both she and her brother voluntarily sterilized themselves, so there'd be "no more Goerings." Amon Goeth's daughter recalls being kept in the dark about her father's true role in the Holocaust — until she went to see *Schindler's List* (1993), and realized he'd been a sadistic monster. The film's most stirring sequence follows Rainer Hoess, look-alike grandson of Auschwitz commandant Rudolf, as he nervously journeys to the concentration camp-turned-museum for the first time. There, he encounters an elderly Auschwitz survivor who assures him, "*You didn't do it.*" But *Hitler's Children* — which offers a unique, inspired angle on World War II — doesn't allow itself a tidy last act. Hoess' travel companion, a journalist who (like filmmaker Ze'evi) is a third-generation Holocaust survivor, remarks to the camera that he doesn't believe there can be ever be closure to Hoess' story, or by extension any of these stories — too much history, too much horror. (1:23) *Yerba Buena Center for the Arts*. (Eddy)
K-11 As her daughter's middling *On the Road* adaptation cruises into theaters (see review, below), Jules Stewart's directorial debut rolls out at the Roxie; it's a high-camp-but-with-horri-fying-rape-scenes drama set in a Los Angeles jail unit reserved for gay and transgender prisoners. The top bitch in the joint is Mousey (Kate del Castillo, one of several women-playing-men-playing-women), who struts around with Divine-style eyebrows, hurling threats ("You play with me, you get *uglier*") through her heavily-lined lips. There's also a sadistic guard with a Hitler haircut (D.B. Sweeney) who controls the prisoners' much-needed drug supply; a massive bully (Tommy "What Bike?" Lister); a sinewy hustler (Kevin Smith pal Jason Mewes); and a baby-voiced innocent who calls herself Butterfly (Portia Doubleday). Into this lurid set-up stumbles Raymond (Goran Visnjic), who is straight, but is also coked-out and maybe a murderer, so perhaps that's why he lands there — it's never really clear. Nothing's really clear here, not least how a movie that's so unpleasant most of the time manages also to be puzzlingly entertaining some of the time. Props go to del Castillo, I suppose, for attacking her role with nothing less than Nomi Malone levels of commitment. (1:30) *Roxie*. (Eddy)
The Manson Family See "The Devil's Business." (1:35) *Clay*.
Olympus Has Fallen Gerard Butler, Morgan Freeman, and Aaron Eckhart (as the POTUS) star in this action thriller set amid White House intrigue. (2:00) *Presidio*.
On the Road Walter Salles (2004's *The*



Motorcycle Diaries) engages *Diaries* screenwriter Jose Rivera to adapt Jack Kerouac's Beat classic; it's translated to the screen in a streamlined version, albeit one rife with parties, drugs, jazz, danger, reckless driving, sex, philosophical conversations, soul-searching, and "kicks" galore. Brit Sam Riley (2007's *Control*) plays Kerouac stand-in Sal Paradise, observing (and scribbling down) his gritty adventures as they unfold. Most of those adventures come courtesy of charismatic, free-wheeling Dean Moriarty (Garrett Hedlund of 2010's *Tron: Legacy*), who blows in and out of Sal's life (and a lot of other people's lives, too, including wives played by Kristen Stewart and Kirsten Dunst). Beautifully shot, with careful attention to period

detail and reverential treatment of the Beat ethos, the film is an admirable effort but a little too shapeless, maybe simply due to the peripatetic nature of its iconic source material, to be completely satisfying. Among the performances, erstwhile teen dream Stewart is an uninhibited standout. (2:03) *Embarcadero, Shattuck*. (Eddy)
Somebody Up There Likes Me A textbook illustration of what's so frequently right and wrong with Amerindie comedies today, Bob Byington's feature starts out near-brilliantly in a familiar, heightened *Napoleon Dynamite*-type milieu of ostensibly normal people as self-absorbed, socially hapless satellites revolving around an existential hole at the center in the universe. The three main ones meet working at a suburban steakhouse: Emotionally nerve-deadened youth Max (Keith Poulson), the even more crassly insensitive Sal (Nick Offerman), and contrastly nice but still weird Lyla (*Teeth*'s estimable Jess Weixler). All is well until the film starts skipping ahead five years at a time, growing more smugly misanthropic and pointless as time and some drastic shifts in fortune do nothing to change (or deepen) the characters. Still, the performers are intermittently hilarious throughout. (1:24) *Roxie*. (Harvey)
Spring Breakers See "The Devil's Business." (1:34) *Shattuck*.
The We and the I See "Emotion in Motion." (1:43) *Opera Plaza, Shattuck*.

ONGOING

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CONTINUES ON PAGE 34 >>

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FILM LISTINGS

CONT>>

trait of a way more sympathetic Filipino celebrity: Arnel Pineda, plucked from obscurity via YouTube after Journey's Neil Schon spotted him singing with a Manila-based cover band. *Don't Stop Believin'* follows Pineda, who openly admits past struggles with homelessness and addiction, from audition to 20,000-seat arena success as Journey's charismatic new front man (he faces insta-success with an endearing combination of nervousness and fanboy thrill). He's also up-front about feeling homesick, and the pressures that come with replacing one of the most famous voices in rock (Steve Perry doesn't appear in the film, other than in vintage footage). Especially fun to see is how Pineda invigorates the rest of Journey; as the tour progresses, all involved — even the band's veteran members, who've no doubt played "Open Arms" ten million times — radiate with excitement. (1:45) *Sundance Kabuki*. (Eddy) **A Fierce Green Fire: The Battle for a Living Planet** San Franciscan Mark Kitchell (1990's *Berkeley in the Sixties*) directs this thorough, gracefully-edited history of the environmental movement, beginning with the earliest stirrings of the Audubon Society and Aldo Leopold. Pretty much every major cause and group gets the vintage-footage, contemporary-interview treatment: the Sierra Club, Earth Day, *Silent Spring*, Love Canal, the pursuit of alternative energy, Greenpeace, Chico Mendes and the Amazon rainforests, the

greenhouse effect and climate change, the pursuit of sustainable living, and so on. But if its scope is perhaps overly broad, *A Fierce Green Fire* still offers a valuable overview of a movement that's remained determined for decades, even as governments and corporations do their best to stomp it out. Celebrity narrators Robert Redford, Ashley Judd, and Meryl Streep add additional heft to the message, though the raw material condensed here would be powerful enough without them. (1:50) *Shattuck, Smith Rafael*. (Eddy) **The Incredible Burt Wonderstone** Steve Carell dips into the men-at-work comic genre so associated with Will Ferrell: he's Burt Wonderstone, who starts out as a picked-on kid discovering his powers via a kit by Las Vegas magician Rance Holloway (Alan Arkin). The ensuing years have not been kind to Burt, a relatively decent guy struggling to shed the douchey buildup of ego, corn, and dated moves à la David Copperfield (ta-da, who magically appears), while working for benevolently threatening casino boss Doug Munny (James Gandolfini) with his childhood best friend Anton (Steve Buscemi, reviving the naifitude of *The Big Lebowski*'s Donny) and side fox Jane (Olivia Wilde). The shot of adrenalin to the moribund heart of Burt and Anton's act: Jim Carrey's "Brain Rapist," who aims to ream his colleagues by cutting playing cards from his flesh and going to bed on fiery coals. How can the old-schoolers remain relevant? Hard work is key for Carell, who rolls out the straight-man sweetness that seem to make him a fit for romantic come-

dies — though his earnestness and need to be liked, as usual, err on the side of convention, while taking for granted the not-quite-there chemistry with, in this instance, Wilde. Fortunately whatever edge is lacking materializes whenever Carrey's ridiculously ombré-tressed daredevil is on screen. Using his now-battered, still-malleable features to full effect, he's a whole different ball of cheese, lampooning those who will go to any lengths — gouging, searing, and maiming — to entertain. (1:40) *Marina, 1000 Van Ness, SF Center, Vogue*. (Chun) **Stoker** None of the characters in Park Chan-wook's English-language debut, *Stoker*, devour a full plate of still-squirming octopus. (For that, see Park's international breakthrough, 2003's *Oldboy*; chances are the meal won't be duplicated in the Spike Lee remake due later this year.) But that's not to say *Stoker* — with its Hitchcockian script by Wentworth Miller — isn't full of unsettling, cringe-inducing moments, as the titular family (Nicole Kidman as Evelyn, the dotty mom; Mia Wasikowska as India, the moody high-schooler) faces the sudden death of husband-father Richard (Dermot Mulroney, glimpsed in flashbacks) and the equally suddenly arrival of sleek, sinister Uncle Charles (Matthew Goode). Lensed with an eerie elegance and an exquisite attention to creepy details, this tale of dysfunctional ties that bind leads to a rather insane conclusion; whether that bugs you or not depends on how willing you are to surrender to its madness. (1:38) *California, Metreon, Piedmont*. (Eddy) **SFBG**

NICK OFFERMAN IN PERSON ON SATURDAY



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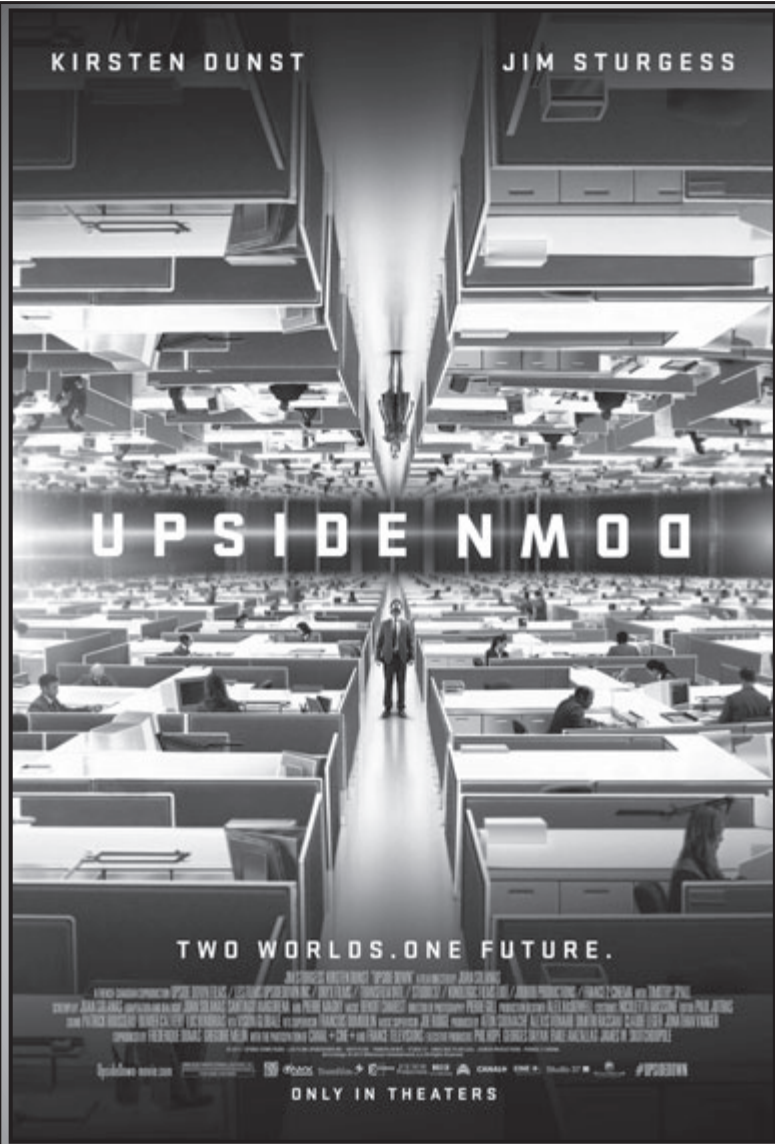
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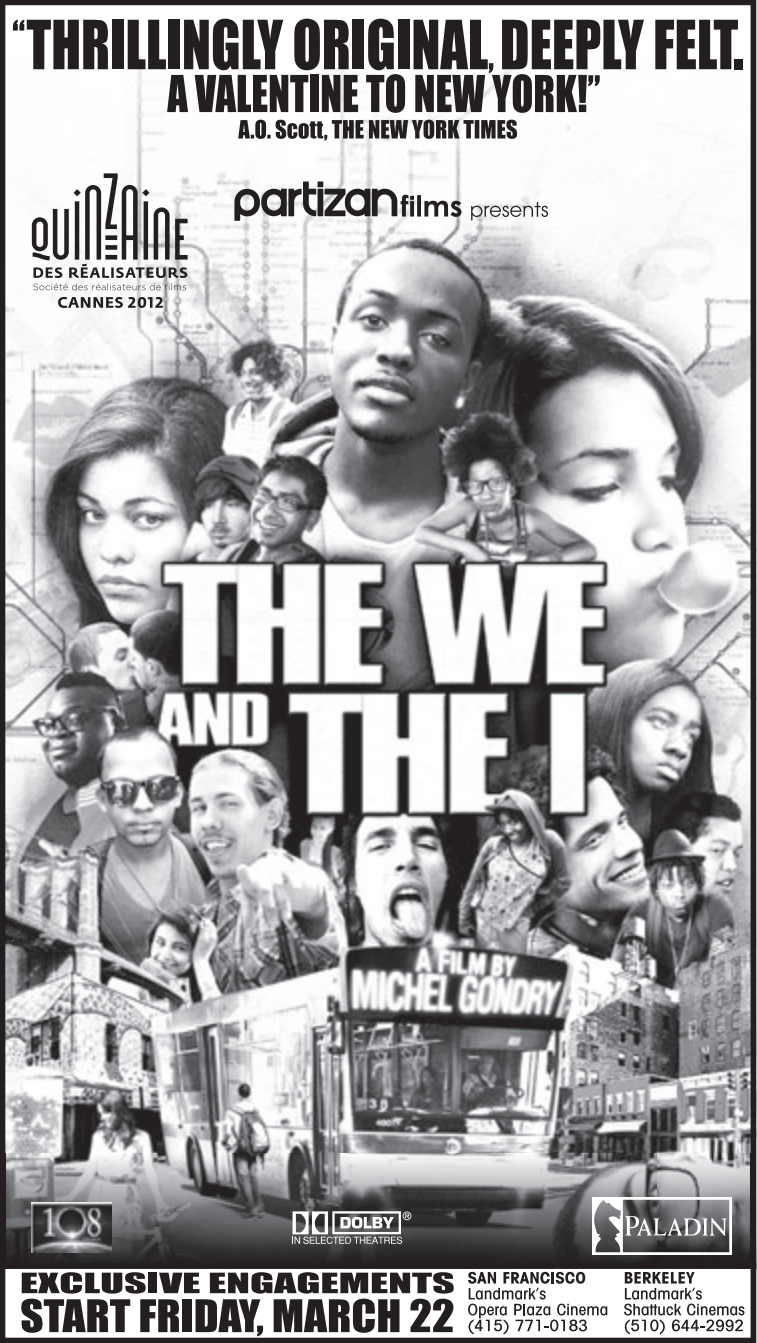
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FILM LISTINGS

REP CLOCK

Schedules are for Wed/20-Tue/26 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ALBANY 1115 Solano, Albany; www.landmark-theatres.com. \$8-10. **An Ecology of Mind: A Daughter's Portrait of Gregory Bateson** (Bateson, 2012), Thu, 7:30. With filmmaker and

the subject's daughter Nora Bateson in person. **ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. Free-\$6. "Periwinkle Cinema: Special Friends," short films, Wed, 8. "Technophobia Film Festival," Fri, 8. **Half the Sky: Turning Oppression into Opportunity for Women Worldwide** (Chermayeff, 2012), Mon, 7. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Daisies** (Chytilová, 1966) Wed, 7, and **House (Hausu)** (Obayahshi, 1977), Wed, 8:35. "Disposable Film Festival 2013,"

NICK OFFERMAN APPEARS IN PERSON SAT/23 AT THE ROXIE'S SCREENING OF *SOMEBODY UP THERE LIKES ME*. PHOTO COURTESY OF TRIBECA FILM

Thu, 8. Advance tickets at www.disposablefilmfest.com. "Midnites for Maniacs: Mentors Matter." •**Rocky III** (Stallone, 1982), Fri, 7:15; **The Professional** (Besson, 1994), Fri, 9:15; and **Strange Days** (Bigelow, 1995), Fri, 11:30. **Roar! The Roaring '20s Musical Movie**, presented by the Children's Musical Theater, Sat, 2, 5, 8. **The Ten Commandments** (DeMille, 1956), Sun, 2. •**Heavy Traffic** (Bakshi, 1973), Sun, 7, and **Heavy Metal** (Potterton, 1981), Sun, 8:35. **The Master** (Anderson, 2012), Mon-Tue, 8 (also Tue, 3, 5).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Amour** (Haneke, 2012), call for dates and times. **A Fierce Green Fire** (Kitchell, 2012), Wed-Thu, call for times. **Happy People: A Year in the Taiga** (Herzog and Vasyukov, 2012), call for dates and times. **Quartet** (Hoffman, 2012), call for dates and times. **Ginger and Rosa** (Potter, 2012), March 22-28, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies." **The Manson Family** (Van Bebber, 2003) with "Gator Green" (Van Bebber, 2012), Fri-Sat, midnight.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO Kanbar Hall, 3200 California, SF; www.jccsf.org/arts. \$12-25. "Mark Cantor's Giants of Jazz on Film: Stompin' at the Savoy — Swing, Swing, Swing!," films about jazz in the 1930s and '40s, Sat, 8. **NAPA MARRIOTT** Grand Ballroom, 3425 Solano, Napa; www.napavalleyelvis-festival.com. \$25-35. "Napa Valley Elvis Festival: Wild in the Country (Dunne, 1961), Sat, 11:30am. Followed by special King-themed events, including performances by Elvis tribute artists.

NEW PARKWAY 474 24th St, Oak; www.thenewparkway.com. \$6-10. "New Parkway Classics." **Fear and Loathing in Las Vegas** (Gilliam, 1998), Thu, 9pm. "New Parkway Family Classics." **The Muppet Movie** (Frawley, 1979), Fri, 4; Sat, 11am; Sat, 11:30pm. **Mommy is Coming** (Dunye, 2012), Sat, 9. "Late Night." **Purple Rain** (Magnoli, 1984) Sat, 11:30. "Thrillville: Shatfest." **Kingdom of the Spiders** (Cardos, 1977), Sun, 6. "Doc Night." **Miss Representation** (Siebel Newsom, 2011), Tue, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. CAAMfest 2013, Wed-Sat. Visit www.caamedia.org for complete schedule and ticket info. "Filmmaker

Provocateur: Jean Rouch." **The Lion Hunters** (1965), Sun, 3. "Alfred Hitchcock: The Shape of Suspense." **The Man Who Knew Too Much** (1956), Sun, 5. **ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Frameline Encore Screening Series." **Mississippi: I Am** (Hirshorn and Linton, 2012), Thu, 7. **Happy People: A Year in the Taiga** (Herzog and Vasyukov, 2012), Thu, 9:15. "Math Films Mathathon." **N is a Number: A Portrait of Paul Erdős** (Csicsery, 1993), Wed, 6, 9; **Hard Problems: The Road to the World's Toughest Math Contest** (Csicsery, 2008), Wed, 8. **War Witch** (Nguyen, 2012), Wed-Thu, 7, 9. **K-11** (Stewart, 2012), March 22-28, 7, 9 (also Sat-Sun, 3, 5). **Sombody Up There Likes Me** (Byington, 2012), March 22-28, 7, 9 (also Sat-Sun, 3). **VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$13. "Vortescape: The Vortex Variety Show." **Screaming Mimi** (Oswald, 1958), Fri, 9, with live burlesque interludes; "Shatneresque." **Barbary Coast** (1975), Fri, 11:30, with live burlesque William Shatner tribute; **Secrets of a Married Man** (Graham, 1984), Fri, 1:10am. **YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "Human Rights Watch International Film Festival." **Habibi** (Youssef, 2011), Thu, 7:30. **Hitler's Children** (Ze'evi, 2012), Fri-Sat, 7:30pm; Sun, 2. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters. **Balboa** 38th Ave/Balboa. 221-8184, www.bal-boamovies.com. **Bridge** Geary/Blake. 267-4893. **Century Plaza** Noor off El Camino, South SF. (650) 742-9200. **Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469. **Clay** Fillmore/Clay. 267-4893. **Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. **Empire West** Portal/Vicente. 661-2539. **Four Star** Clement/23rd Ave. 666-3488. **Marina** 2149 Chestnut. www.lntsf.com/marina_theatre **Metreon** Fourth St/Mission. 1-800-FANDANGO. **New People Cinema** 1746 Post. www.newpeople-world.com. **1000 Van Ness** 1000 Van Ness. 1-800-231-3307. **Opera Plaza** Van Ness/Golden Gate. 267-4893. **Presidio** 2340 Chestnut. 776-2388. **SF Center** Mission between Fourth and Fifth Sts. 538-8422. **Stonestown** 19th Ave/Winston. 221-8182. **Sundance Kabuki Cinema** Post/Fillmore. 929-4650. **Vogue** Sacramento/Presidio. 221-8183. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349503-00. The following is doing business as 1) SPARKSHIP, 2) PINGSF. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/06/13. This statement was signed by Andres Acosta in CA.This state-ment was filed by Michael Jaldon, Deputy County Clerk, on March 6, 2013. L#00045; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349155-00. The following is doing business as Roan Construction Company, 229 Ellis Street, San Francisco, CA 94102. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Mitchell D. Roberts in CA.This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 20, 2013. L#00039; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349334-00. The following is doing business as HEYDAY, 180 Spear St., San Francisco, CA 94105. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Caleb Canning in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on Feb. 28, 2013. L#00042; Publication: SF Bay Guardian. Dates: Mar. 6, 13, 20, 27, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349560-00. The following is doing business as Anchor Brewing, 1705 Mariposa Street, San Francisco, CA 94107.

The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Keith Gregg in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Mar. 8, 2013. L#00049; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349491-00. The following is doing business as 453-463 Union Street Apartments. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 02/22/13. This statement was signed by Chee Yong Tan in CA.This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 6, 2013. L#00048; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349538-00. The following is doing business as The Aesthetic Union. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Tucker in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Mar. 8, 2013. L#00046; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349027-00. The following is doing business as The Lands End School. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Oliver Vallejo in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Feb. 14, 2013. L#00040; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349070-00. The following is doing business as Garden Guidance, 2085 Hayes Street #10, San Francisco, CA, 94117. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Ellen Shea in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Feb. 15, 2013. L#00037; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349075-00. The following is doing business as Class One Analytics, 70 Stanton Street, San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 15, 2013. This statement was signed by Ari N. Bronstein in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Feb. 15, 2013. L#00035; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348996-00. The following is doing business as Dog Evolve, 832 Alabama Street, San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 13, 2013. This statement was signed by Pamela Wyman in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Feb. 13, 2013. L#00034; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348559-00. The following is doing business as Kanom Thai San Fran, 11584 Sutter St., San Francisco, CA, 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 15, 2013. This statement was signed by Srinin Srisaen in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Jan. 25, 2013. L#00039; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349020-00. The following is doing business as Richer Experiences, 1549 Filbert Street #4, San Francisco, CA, 94123. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 14, 2013. This statement was signed by Kirsten Johnson in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Feb. 14, 2013. L#00038; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549309. SUPERIOR COURT, 400 McAllister Street, Room 103, San Francisco, CA 94102. PETITION OF

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Irena Vanda Lambert for change of name. TO ALL INTERESTED PERSONS: Petitioner Irena Vanda Lambert filed a petition with this court for a decree changing names as follows: Present Name: Irena Vanda Lambert. Proposed Name: Rena Elizabeth Lambert. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/30/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Feb. 26, 2012. L#00043, Publication dates: Mar. 6, 13, 20, 27, 2013. STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Bopij Catering and Events, 805 Leavenworth Street, Apt. 803, San Francisco, CA, 94109. The fictitious business name was filed in the County of San Francisco under File# 2011 0339924-00 on: 2/13/13. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Bopij Catering and Events, 805 Leavenworth Street, Apt. 803, San Francisco, CA, 94109. This business was conducted by an individual. Sanghi An. Dated: Feb. 13, 2013 by Melissa Ortiz, Deputy County Clerk. L#00036; Publication Dates: Feb. 27, and Mar. 6, 13, 20, 2013.

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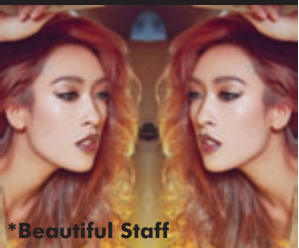


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